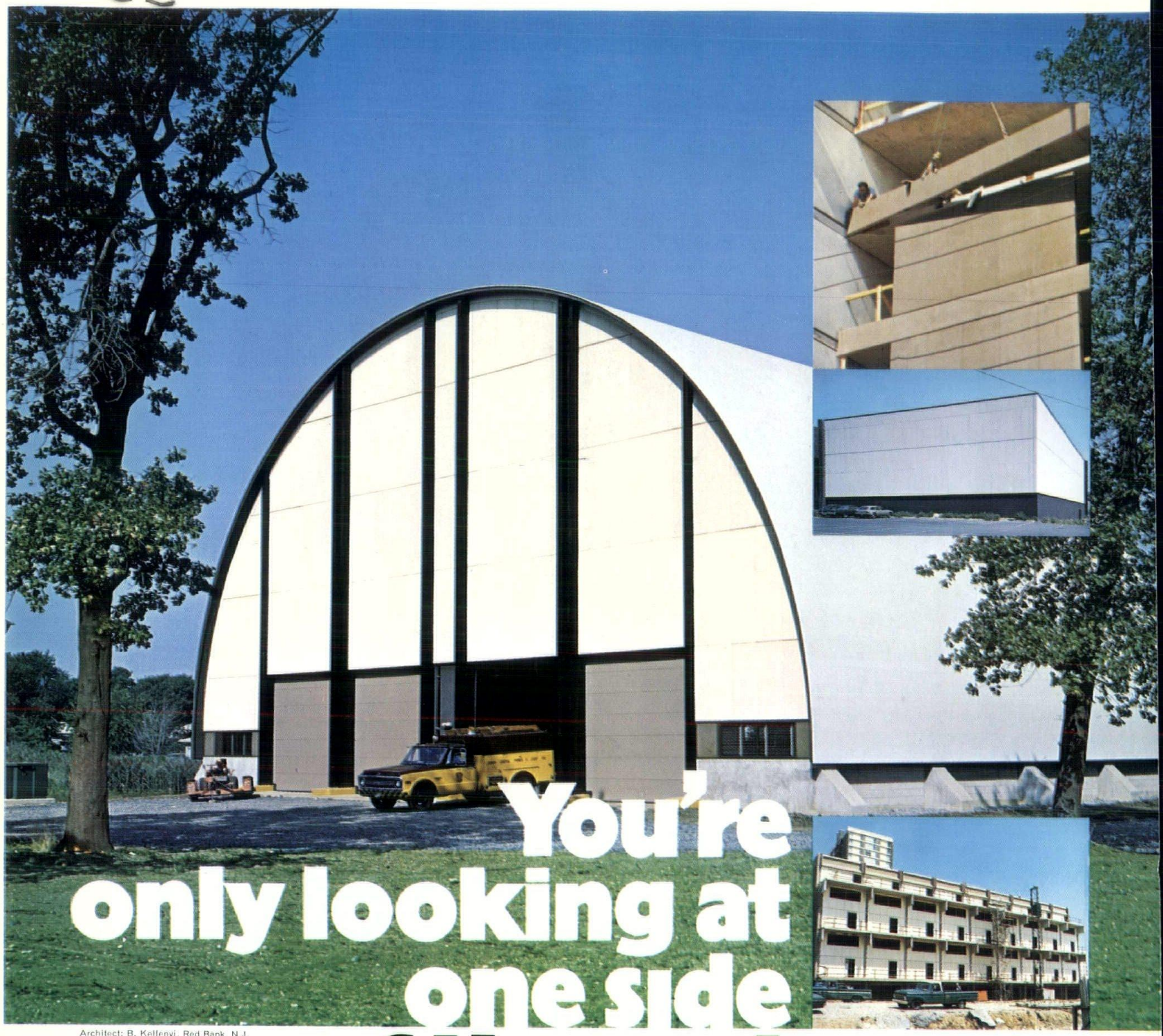
ARCHITECTURE
new jersey



Architect: B. Kellenyi, Red Bank, N.J.

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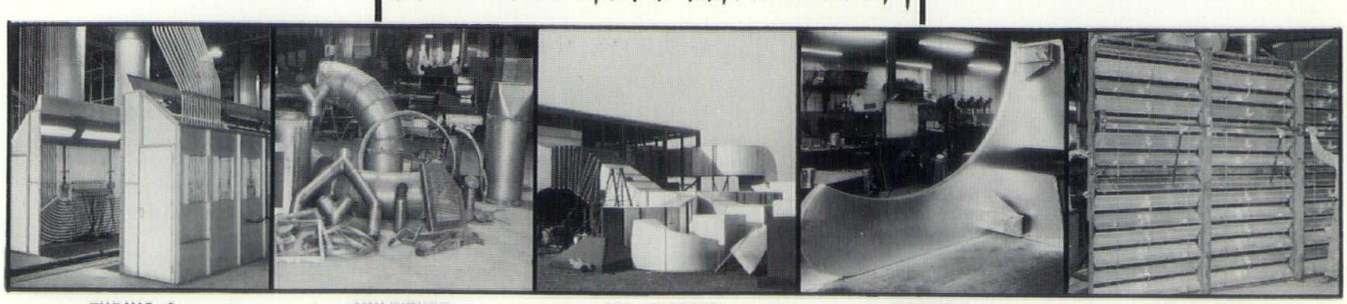

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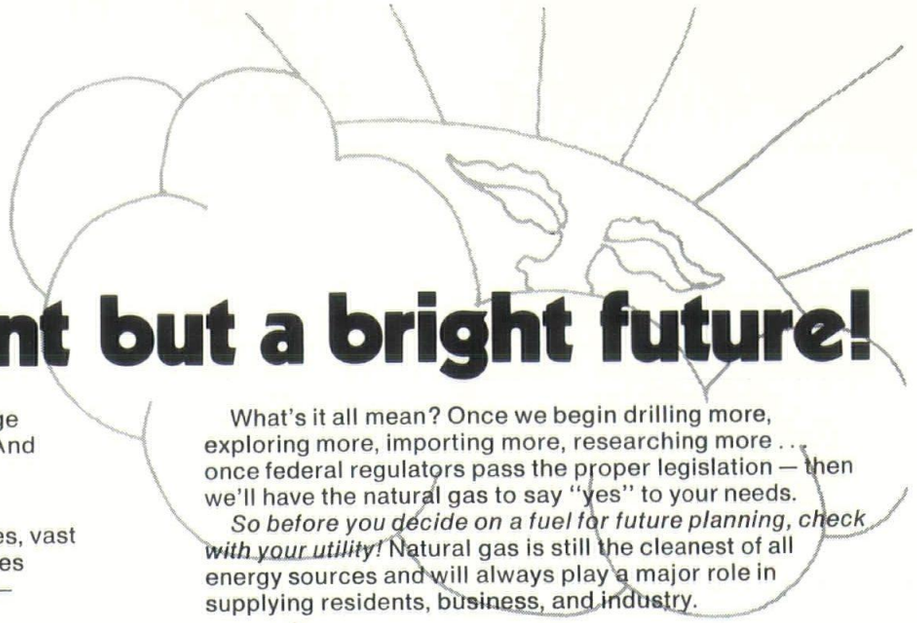

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All documents are available at the offices of the N.J. Society of Architects, AIA.

Official Publication of
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4,200 copies are distributed to every registered Architect in New Jersey, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education, religion and government at all levels.

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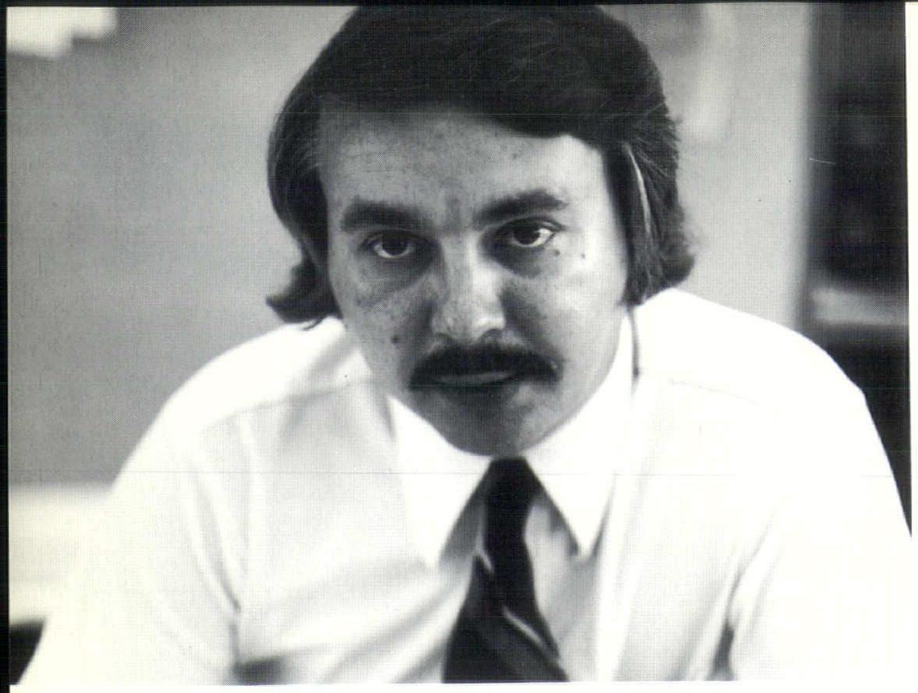


President's Profile

Donald J. Gatarz, who at 36 is one of the youngest presidents ever to head the New Jersey Society of Architects, is as far removed as possible from the staid image that the office, now in its 78th year, would seem to invoke.

Mr. Gatarz, is a partner in the South Brunswick firm of Eckert and Gatarz. Nicholas Eckert, his former employer, was so impressed by the young man's ability that he offered him a partnership after Mr. Gatarz received his license in 1964.

The busy firm has played a major role in development of Middlesex County College. E&G built the College Center and Learning Resource Center and is working on the Performing Arts Center and the Academic Services Building.

Mr. Gatarz brings to the Society an awareness and range of interests beyond the limits of architectural concern. He is no male chauvinist at the drawing board. "At our national convention last year we adopted a resolution to encourage and expand the role of women in the profession. In the past we've looked upon them as secretaries rather than great architects. They really do have great potential in the field."

He brings public conscience and civic awareness to his work, and consequently — to affairs of the Society. For example: "I simply can't see writing-off the old cities, because the old problems will be right there in the new cities. The answers to the ghetto go far beyond new buildings and mass distribution of people."

It is a measure of the man that his thinking is not exclusively about new business and new buildings, but about New Jersey as a place to live. He is, for instance, in demand as a speaker before diverse groups, mainly but not exclusively on architectural career education. To young people considering architecture as a career he might with justifiable immodesty point to himself, but of course never does. He tells them: "There are great rewards to be had in architecture, such as seeing dreams become realities." Not every profession can make that claim.

Mr. Gatarz is midway through his chief opportunity to carry through the program he has in mind for the Society. NJSA presidents are elected for one year and may not be re-elected.

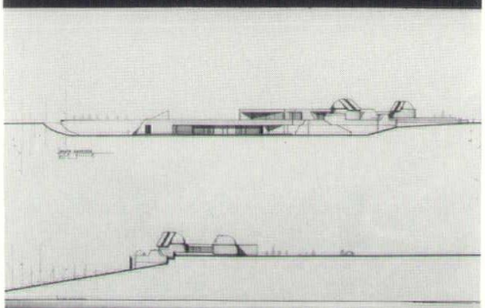
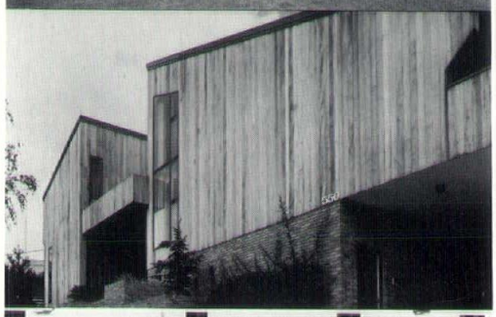
When he became president in September, 1973, Mr. Gatarz declined to "broad-brush" the responsibilities of leadership and named "task forces" to explore seven specific areas of concern and come up with recommendations.

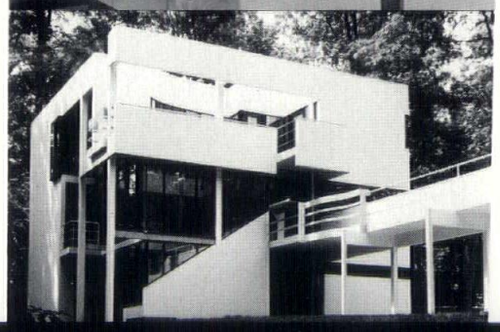
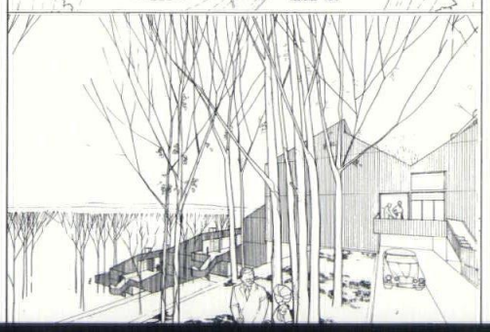
One is a training program for architectural assistants. Another is "Design-Build," a fresh approach for New Jersey architects in offering a package deal to clients. Still another is determining new and more equable methods of compensation. One task force is looking into future funding of the Society. Another seeks to formulate and implement an ongoing public relations program. A sixth will come up with a plan for increasing membership from the present 700 corporate and 200 associate members, and the seventh is pondering the feasibility of expanding "Architecture New Jersey," the Society's prestigious quarterly magazine. Mr. Gatarz says work in all areas is on schedule.

The new president studied at Rutgers University and was graduated with a bachelor's degree in Art. Earlier, he had worked as a junior draftsman, and later as a full-time draftsman for Alexander Merchant Associates, New Brunswick. He credits Mr. Merchant and William W. Seidel, one of the Associates, with awakening his interest in becoming an architect and with pointing him in the right direction.

He transferred to Mr. Eckert's firm in 1961, got his license in 1964 and became a partner soon after. "Don is not only very sensitive to the needs of architecture today," Mr. Eckert says, "but he follows up his ideas and puts them into effect. He's also a very cordial individual, and his over-all relationships with people are excellent."

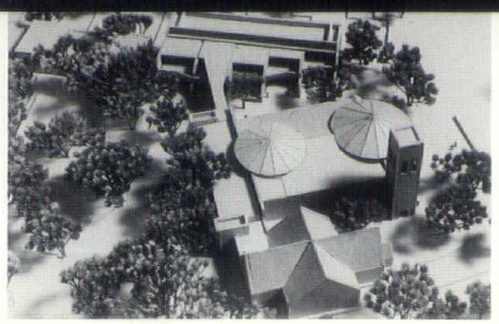
Mr. Gatarz doesn't have much time for skiing anymore, but he does have another hobby — his family. He and his wife June have six children ranging in age from 2 to 17, and the house in South Brunswick where they live is, needless to say, a lively place.

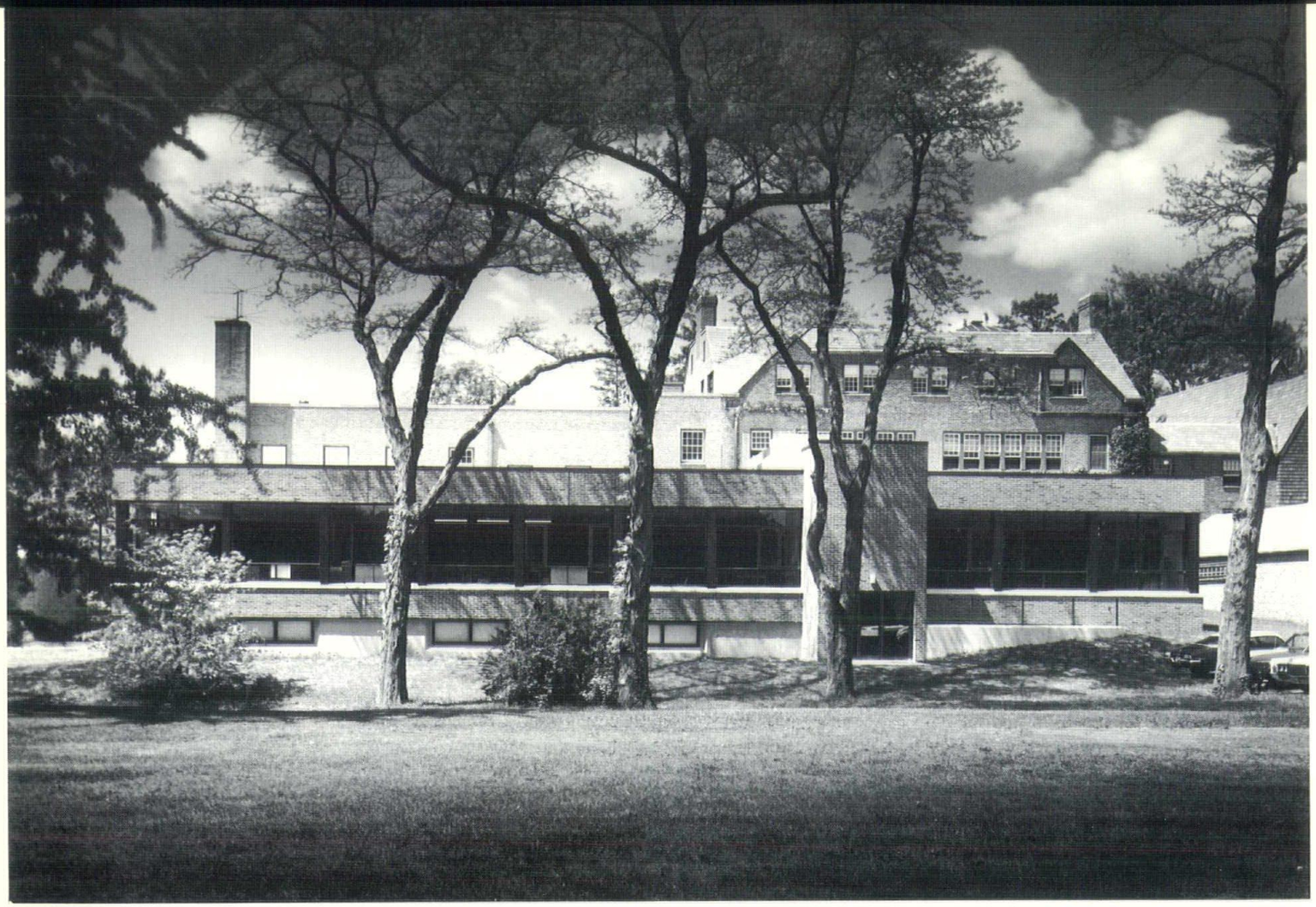



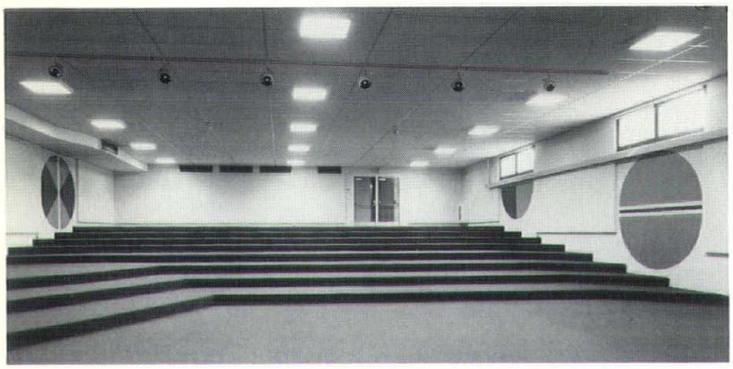



New Jersey Society of Architects 1973 Honor Awards

We publish in this issue the winning entries in the N.J. Society Honor Awards Program for 1973. While some of the projects have been seen in these pages previously, they represent the trend of architecture in New Jersey today, and are indeed worthy of repeat exposure.



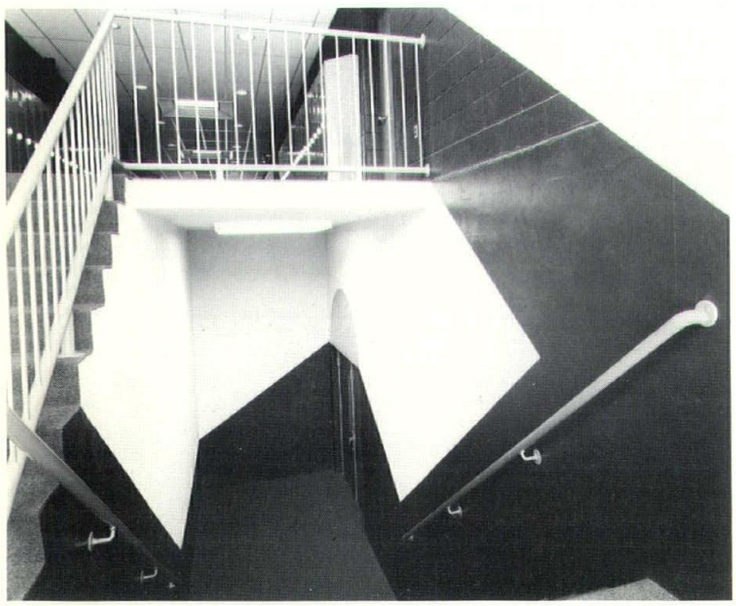




Addition to The Rumson Country Day School

Runson, N.J.

Architects:
HOLT-MORGAN-SCHWARTZ, P.A.
Princeton, N.J.



OWNER: RUMSON COUNTRY DAY SCHOOL
General Contractor: LEWIS C. BOWERS & SONS
Structural Engineers: PAULUS & SOKOLOWSKI
Photographer: OTTO BAITZ
Mechanical/Electrical Engineers: LESLIE S. STERLING
Furnishings & Equipment: FRANK R. TORREY ASSOCIATES
Acoustical Consultant: OSTERGAARD ASSOCIATES

Jury Comment:

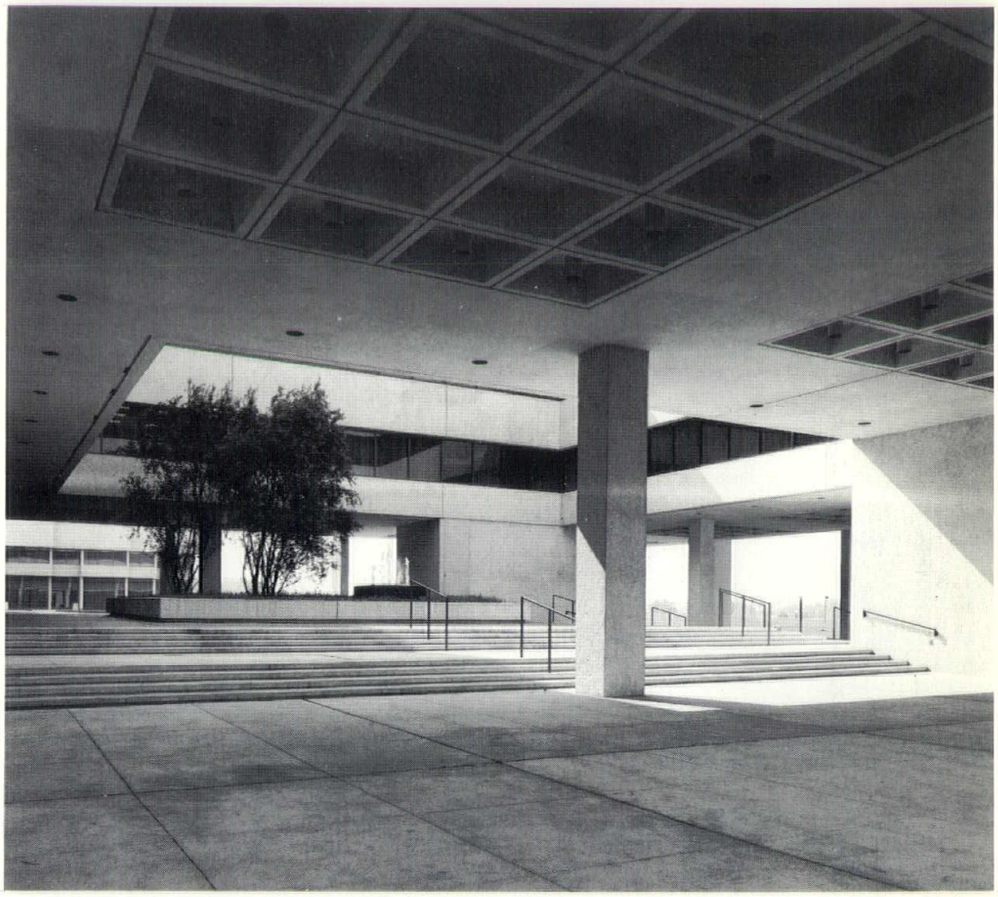
The creative and straightforward growth concept followed an obvious refusal to be intimidated by the diversity and apparent disorder of the existing construction. This spirit is reinforced by an equally bold and confident design character, particularly in the interiors.

Bergen Community College

Paramus, N.J.

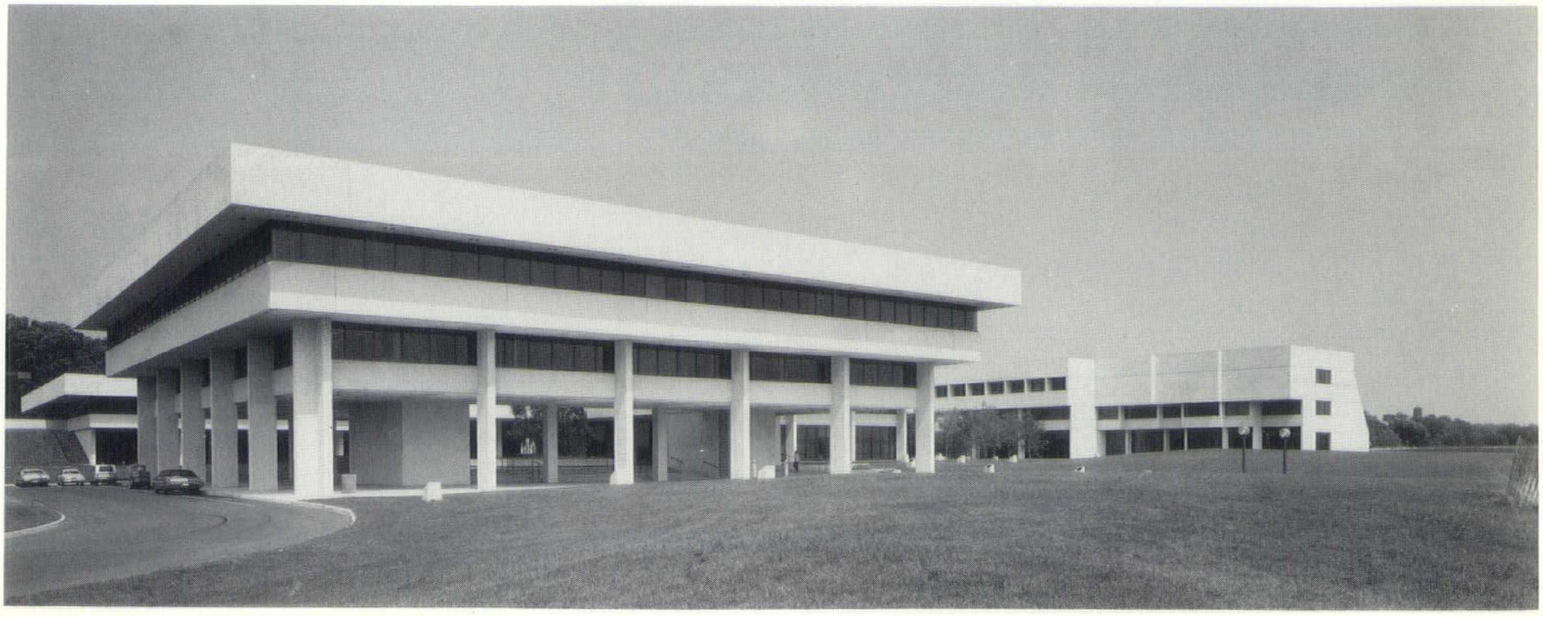
Architects:
THE GRAD PARTNERSHIP
Newark, N.J.

OWNER: BERGEN COUNTY
Project Partners: BERNARD J. GRAD, FAIA;
HARRY B. MAHLER, FAIA
Project Designer: RONALD H. SCHMIDT, AIA
Landscape Architect: A. E. BYE ASSOCIATES
Structural Engineers: WEISKOPF & PICKWORTH
Mechanical/Electrical Engineers: SEGNER & DALTON



Jury Comment:

A demanding and somewhat complex functional criteria is deftly and imaginatively satisfied in this clear and direct design solution. Great consistency in use of materials and handsome detailing have produced an excellence in interior and open spaces. The site design appears to be of a quality consistent with the appealing architectural results.



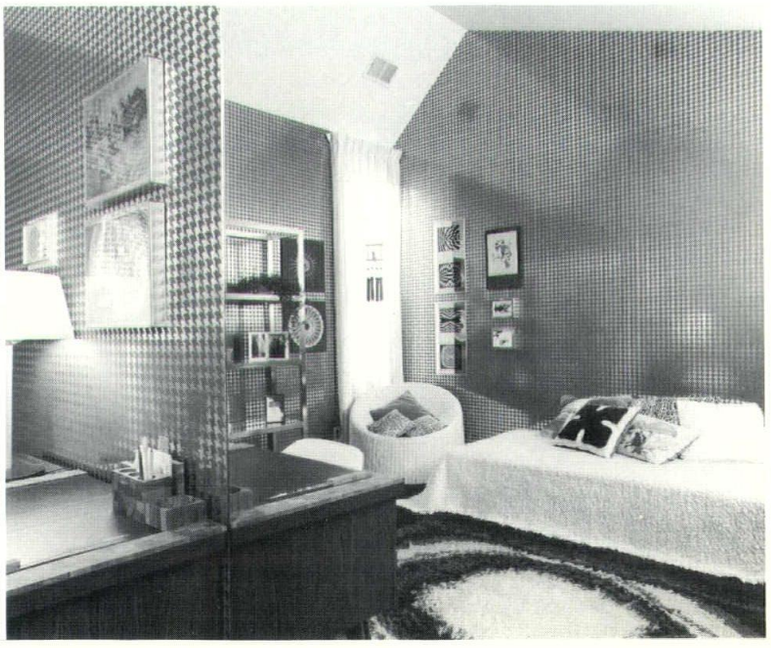
Aybar Residence

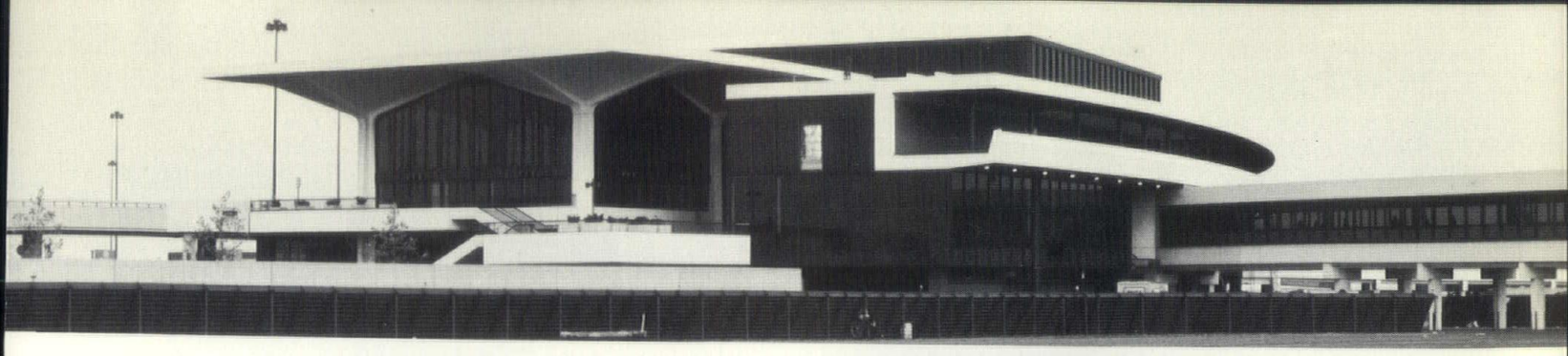
Ridgefield, N.J.

Architect:
ROMEO AYBAR, AIA
Ridgefield, N.J.

Contractors: Built under Construction Management from the Office of Romeo Aybar, AIA
Landscape Contractor: NICHOLAS MATERA & SONS, INC.
Photographer: GIL AMIAGA

Jury Comment:
A difficult site dictated an approach handled by the architect with grace and direct simplicity which results in an uncontrived design of admirable clarity. The Jury particularly liked the effective horizontally and vertically zoned plan and the harmonious relationship of the house with the site.

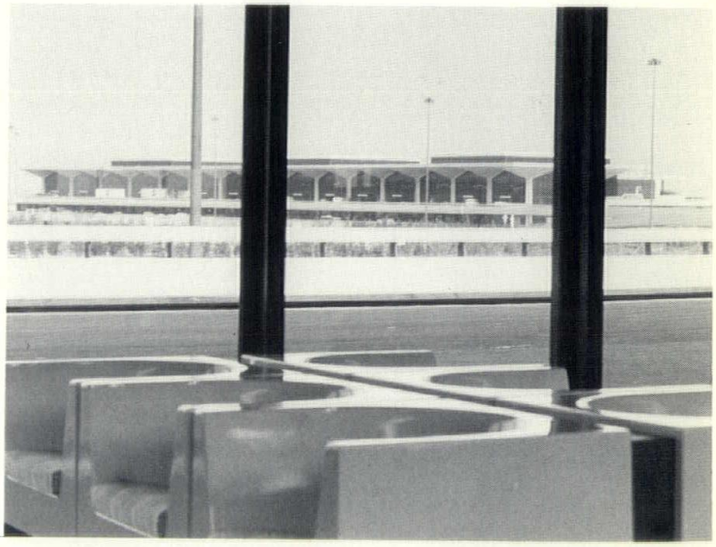




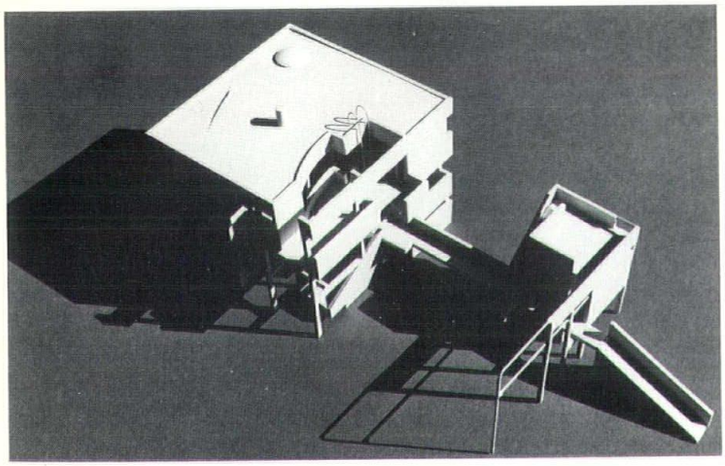
Newark International Airport Airline Terminals A & B

Newark/Elizabeth, N.J.

Project Architects: GEORGE E. RALPH, AIA,
New Shrewsbury, N.J.
SHELDON D. WANDER, AIA
New York, N.Y.
Owner: The Port Authority of New York and New Jersey
Project Director: JOHN P. VEERLING
Structural Engineer: EUGENE J. FASULLO
Terminal A-Finishes: THE GRAD PARTNERSHIP
ARCHITECTS & ENGINEERS
TISHMAN CONSTRUCTION CO.,
General Contractors
Terminal B — Finishes: ABBOTT MERKT & CO., INC.,
Architects & Engineers
FRANK BRISCOE CO., INC.,
General Contractors



Jury Comment:
The effective organization and planning which appears to have well satisfied the immense complexities of this major airport, accompanied by a direct, clear design of admirable restraint, produced a design consistency which the Jury was pleased to recognize. The obvious attention to considerations of human scale in this large complex is evident throughout.

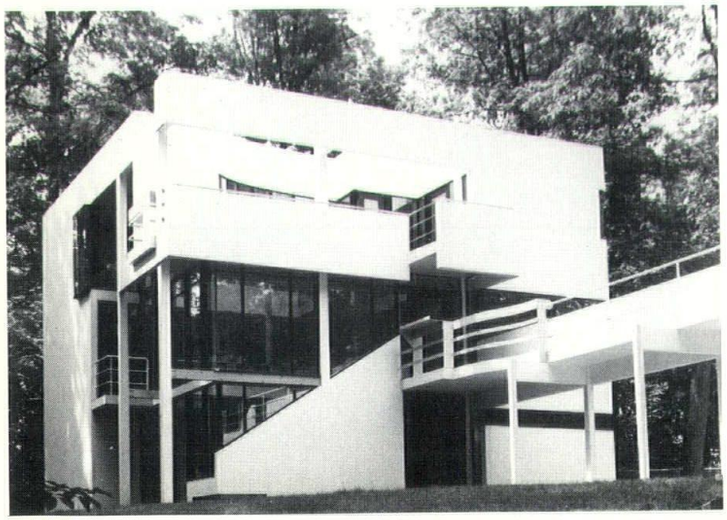


Hanselmann House

Fort Wayne, Indiana

Architect:
MICHAEL GRAVES, AIA
Princeton, N.J.

Owner: MR. & MRS. J. B. HANSELMANN



Jury Comment:
Jury members were nearly unanimous in appreciating the strength of the bold and consistent detailing in this residence. These, together with a controlled use of strong color and creatively interwoven spaces, achieved a complete and consistent design. The skillful handling of materials produced a stimulating freshness which easily balances the subjectivity of such an unrelenting individualism.

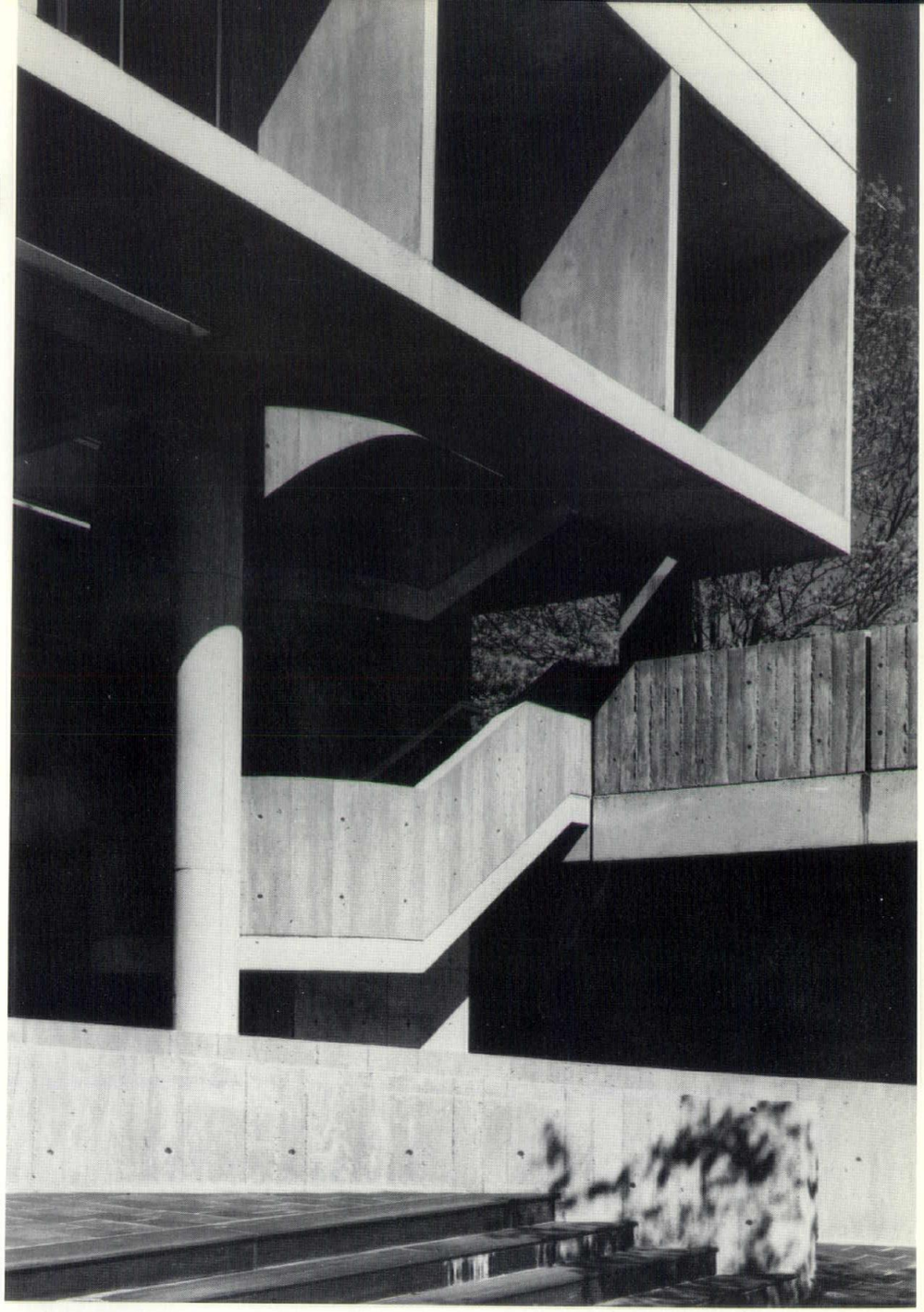
Academic Office Building and Dining Hall Commons

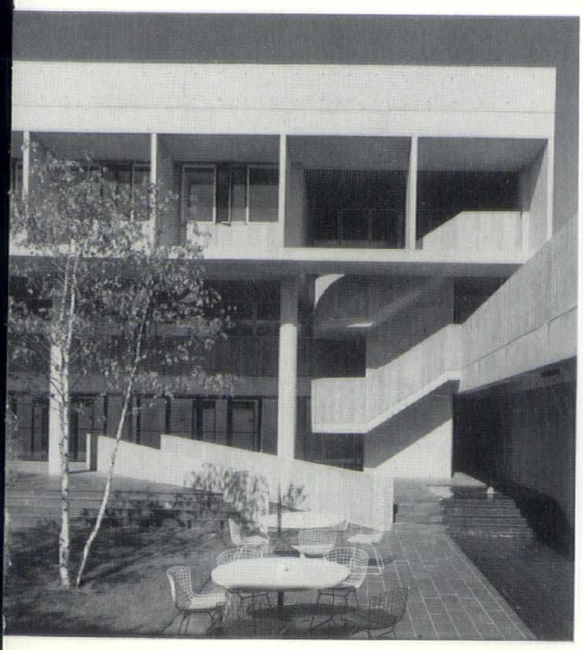
Princeton, N.J.

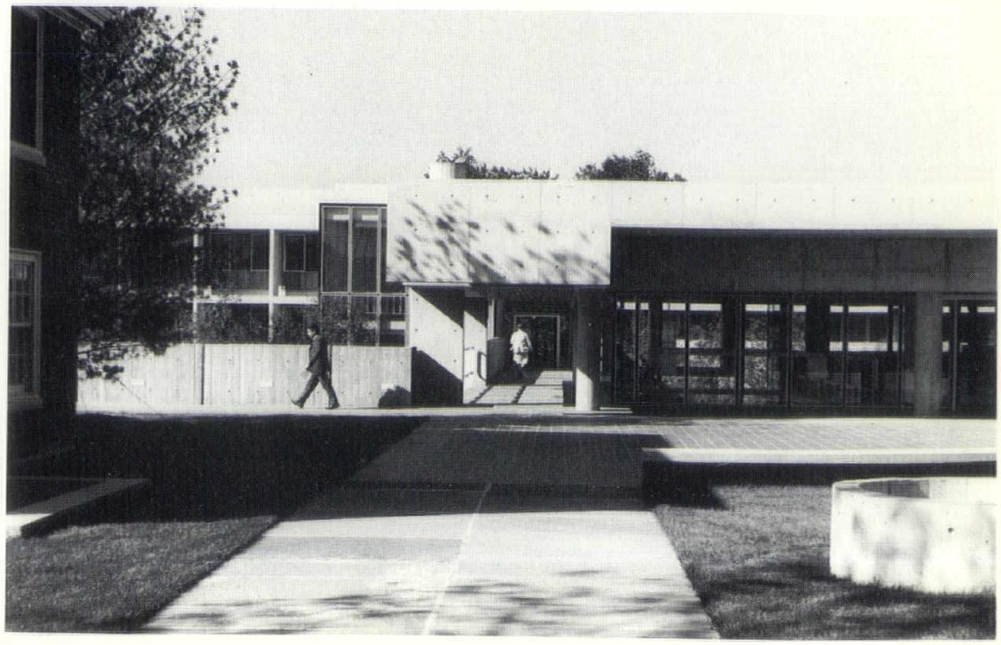
Architects: GEDDES BRECHER
QUALLS CUNNINGHAM
Princeton, N.J.
Owner: INSTITUTE FOR ADVANCED STUDY

General Contractor: LEWIS BOWERS & SONS
Landscape Architect: ZION AND BREEN
Engineers: MEYER STRONG AND JONES
Photographer: GEORGE CSERNA

Jury Comment:
Jury members were probably most impressed by the consistent strength and integrity of this unequivocal design. A splendid piece of architecture further enhanced by the quality of its interior spaces and pleasingly simple and restrained detailing.







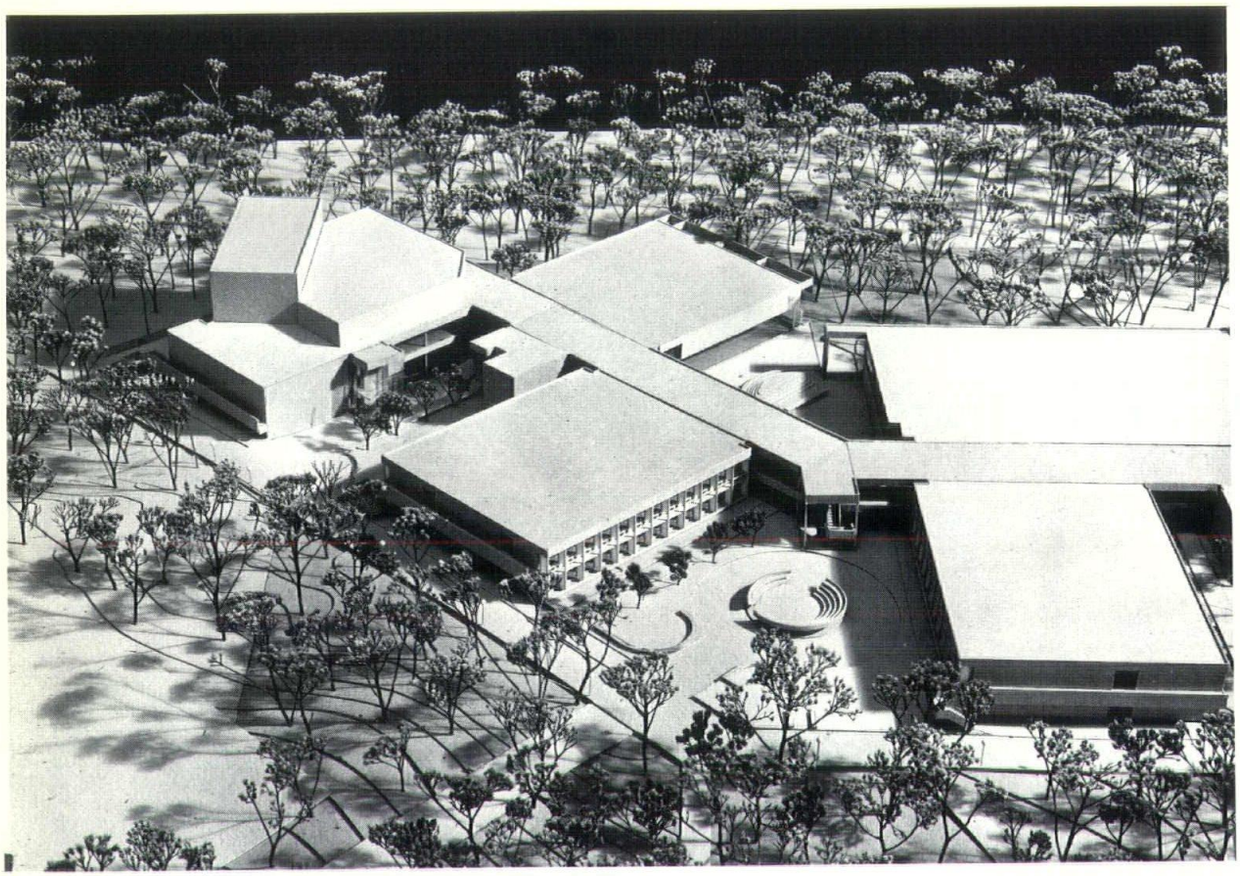
Stockton State College — Phase 3

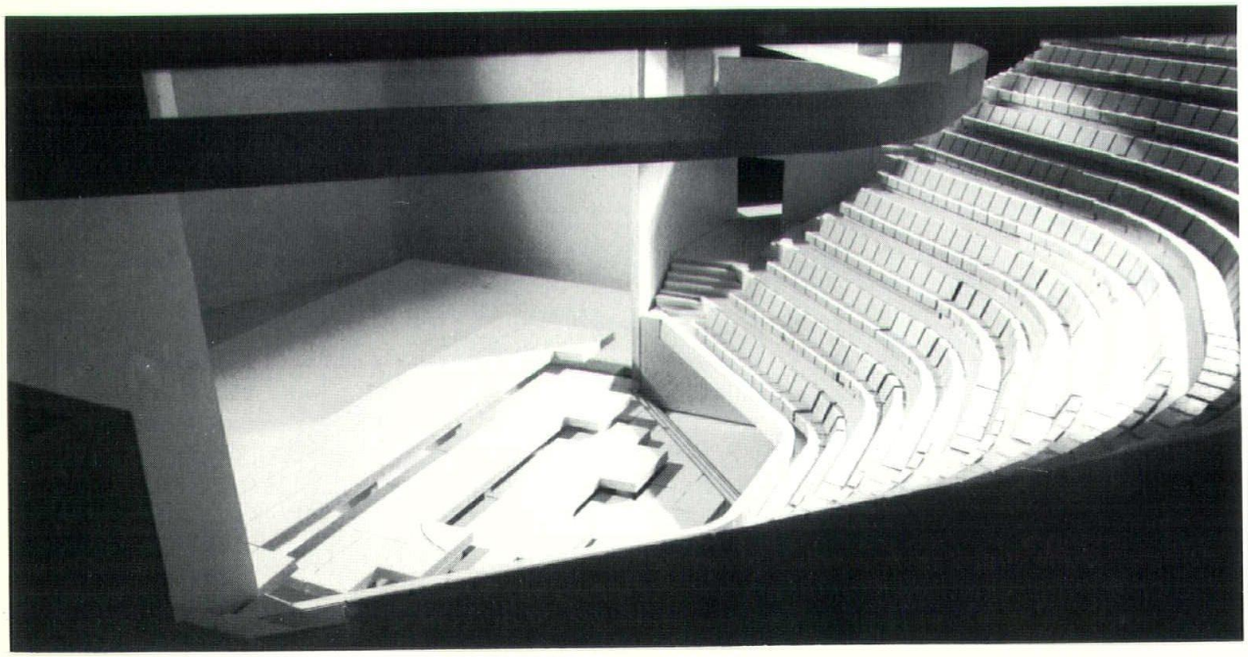
Pomona, N.J.

Architects:
GEDDES BRECHER QUALLS CUNNINGHAM
Princeton, N.J.

Owner: DEPT. OF HIGHER EDUCATION,
STATE OF NEW JERSEY
Engineers: VINOUKER PACE ENGINEERING SERVICES

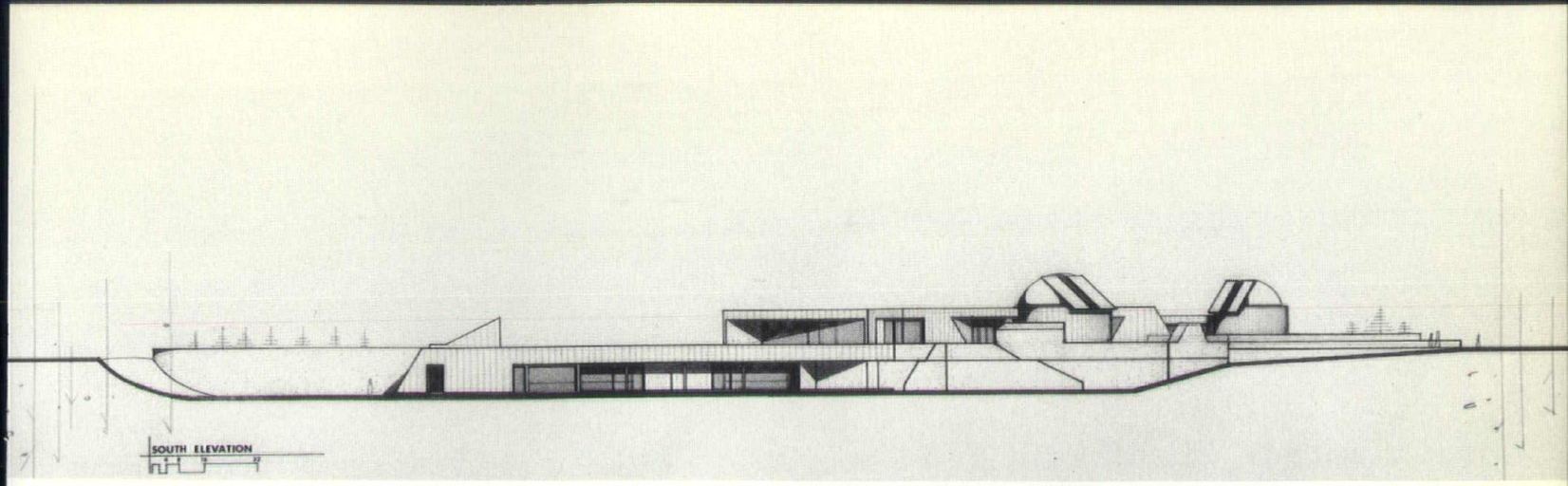
Photographer: GEORGE CSERNA

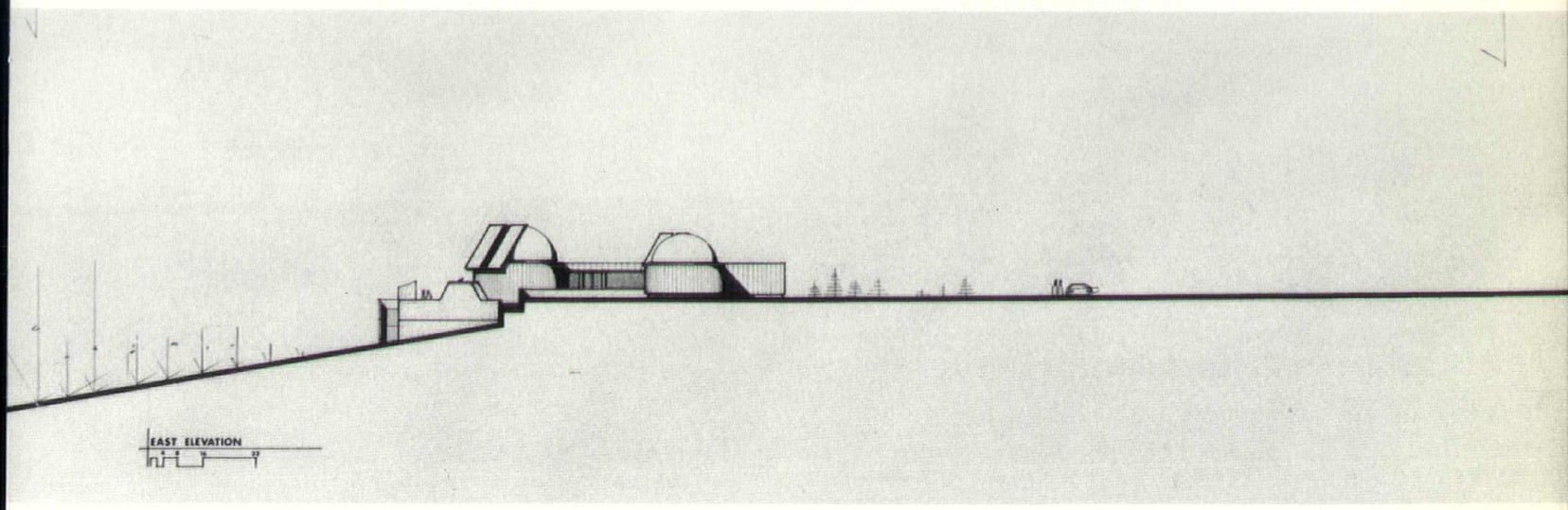




Jury Comment:

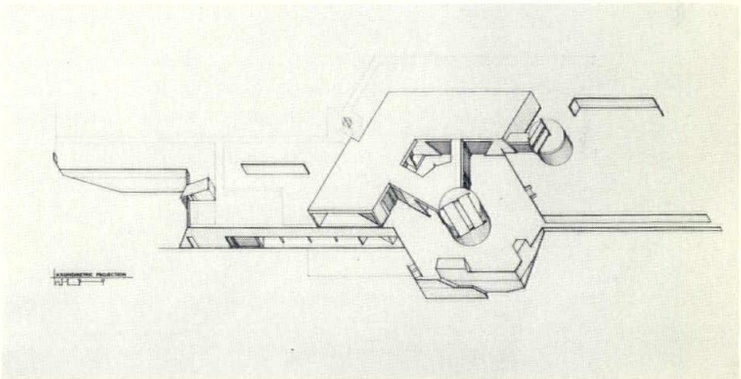
A straightforward solution to a diverse and complex program. The design draws its vigor and strength from an almost non-designed approach to circulation which also provides numerous potentials for future expansion and space re-allocation. The quality of the preliminary work gave the Jurors confidence that a strong, clear and cohesive design will emerge in both the interior and exterior of the finished building.

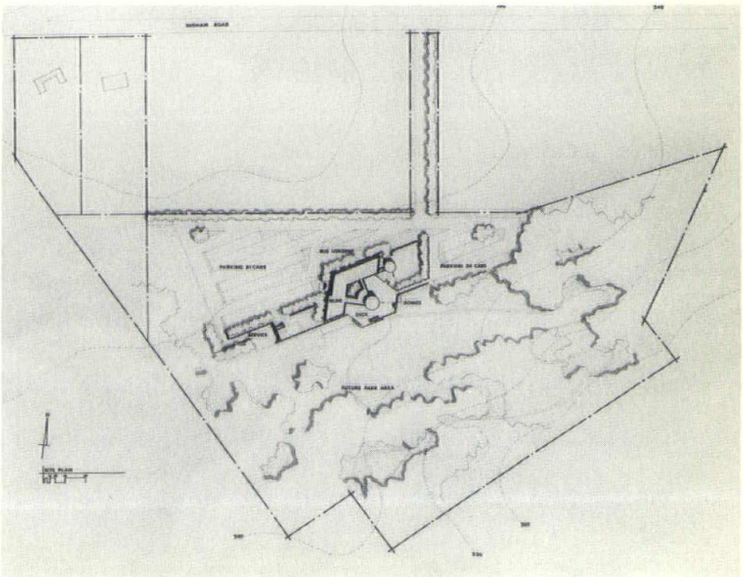




Observatory & Research Center American Astronomical Research Group, Inc.

New Hope, Pa.

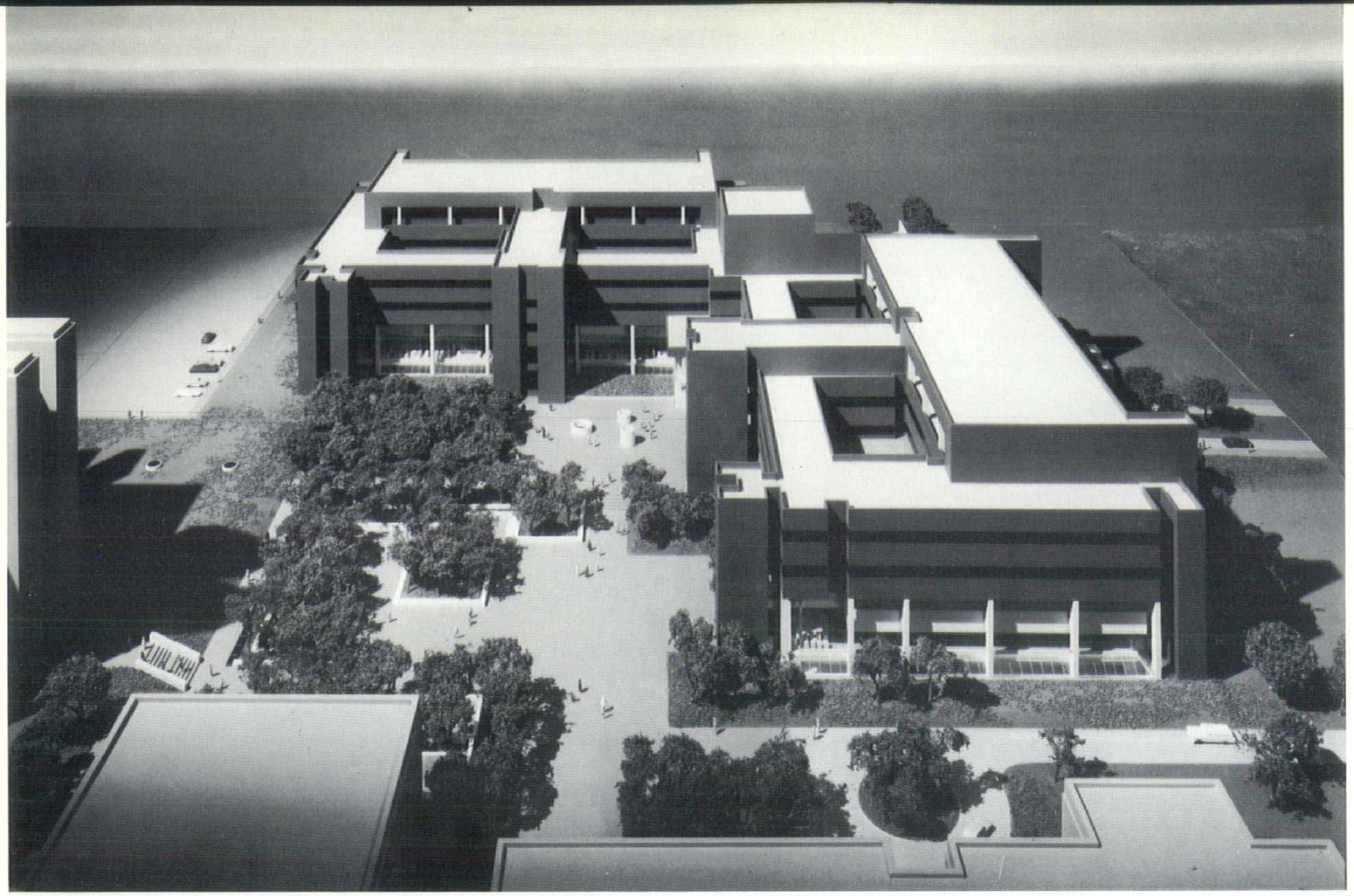


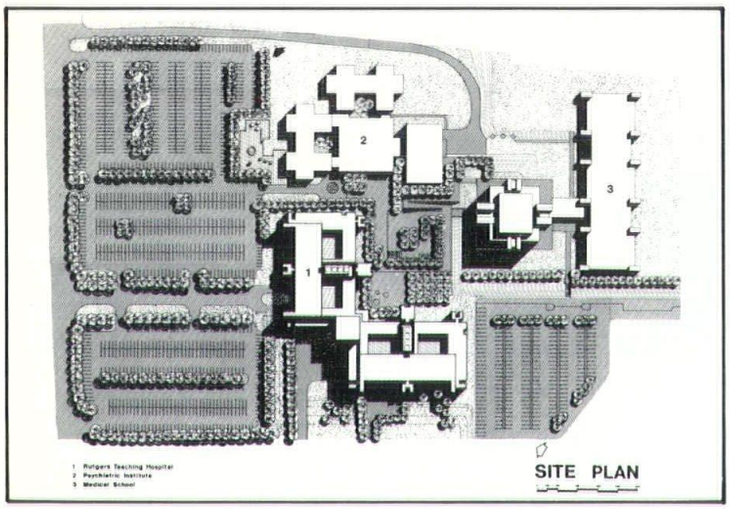


Architect:

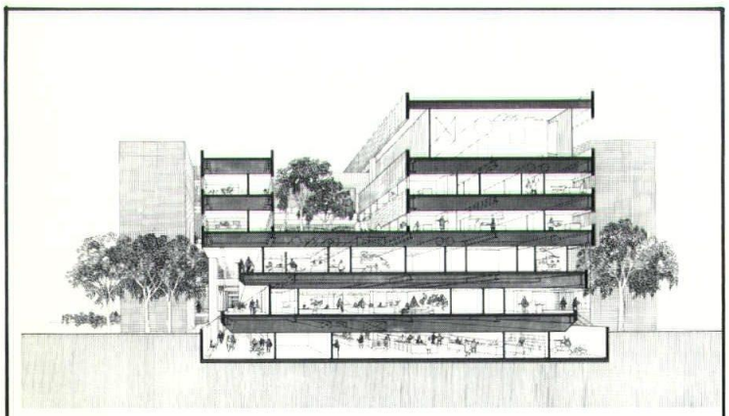
DICRAN LEVON GEDICKIAN, AIA
Englewood, N.J.

Jury Comment:
The site utilization appears sound and effective, however, the Jury felt the need to experience the building visually from the lower site elevation. The functionality of the plan also aroused some Jury concern in part due to the lack of technical knowledge of use requirements. But these concerns were diminished in the light of the potentially exciting and playful relationship of the basic building elements with one another and the site.





SITE PLAN



SECTION PERSPECTIVE

Rutgers Medical Center

Piscataway Township, N.J.

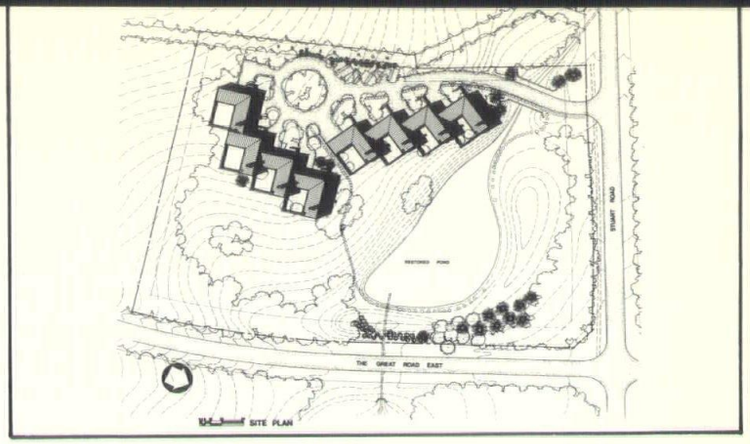
Architects:
THE OFFICE OF MAX O. URBAHN
New York, N.Y.
JOHN DIEHL & ASSOCIATES, ASSOCIATE ARCHITECT
Princeton, N.J.

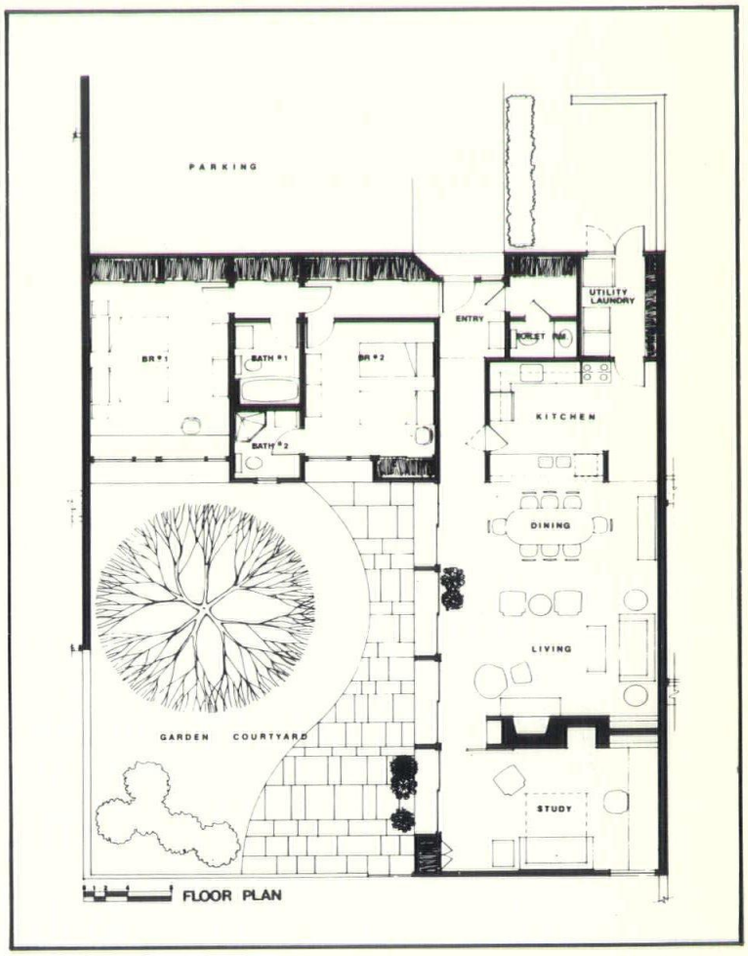
Partner in Charge: MAX O. URBAHN, FAIA
Project Manager: FRED F. MONTOYA
Design Architect: RICHARD T. BANKS
Hospital Planner: ALBERT C. LEVENELM

Jury Comment:
The number of technical and human environmental issues inherent, considered and resolved, weighed forcefully with the Jury. The functional definition of public and patient circulation is clear and articulate. The attention given to support systems, although not new, is consistently clear and orderly. This thoroughness in the project is insistent and contributes meaningfully in the two and three dimensional expression of the project.

Terrace Housing

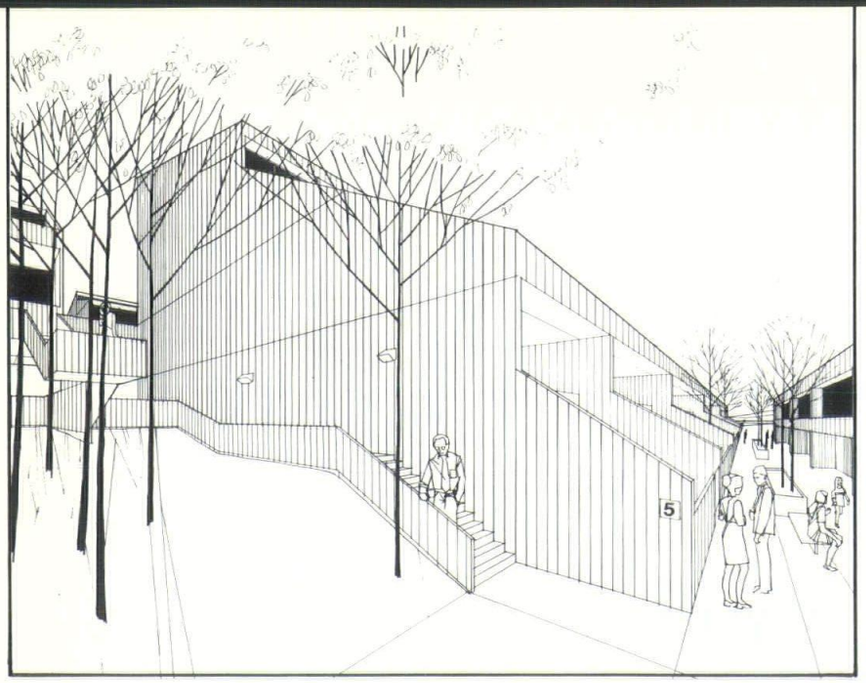
Princeton Township, N.J.





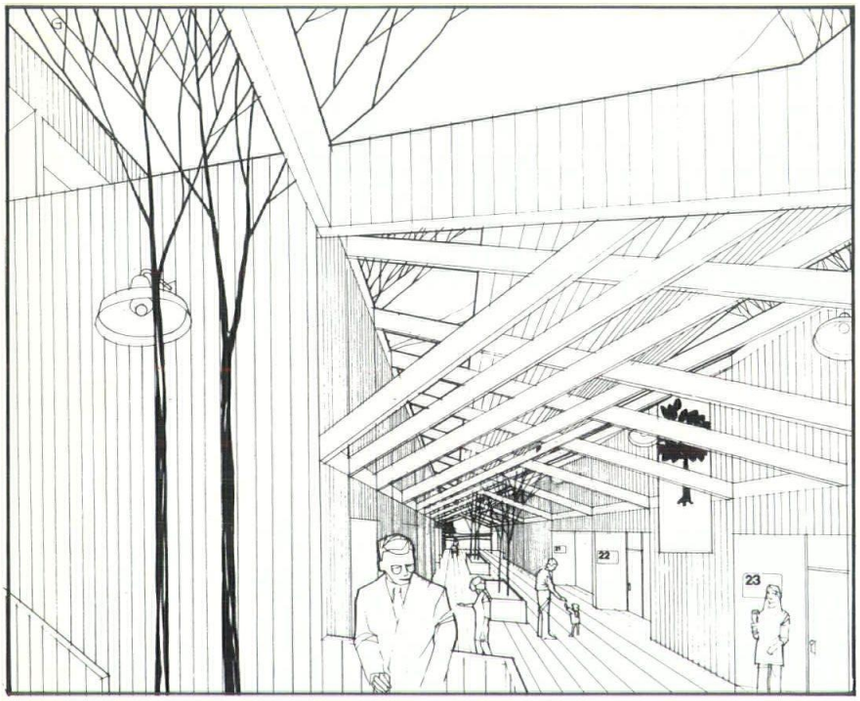
Architect:
HOLT-MORGAN-SCHWARTZ, P.A.
Princeton, N.J.
Owner: HMS LAND CO.
Photographer: P. H. HOLT

Jury Comment:
The Jury members were probably as impressed with the innovative and thorough development concept as with the design which so nicely reclaims an attractive site. The architect, also acting as developer, makes possible elements of both restraint and completeness which should add substantially to the finished work.



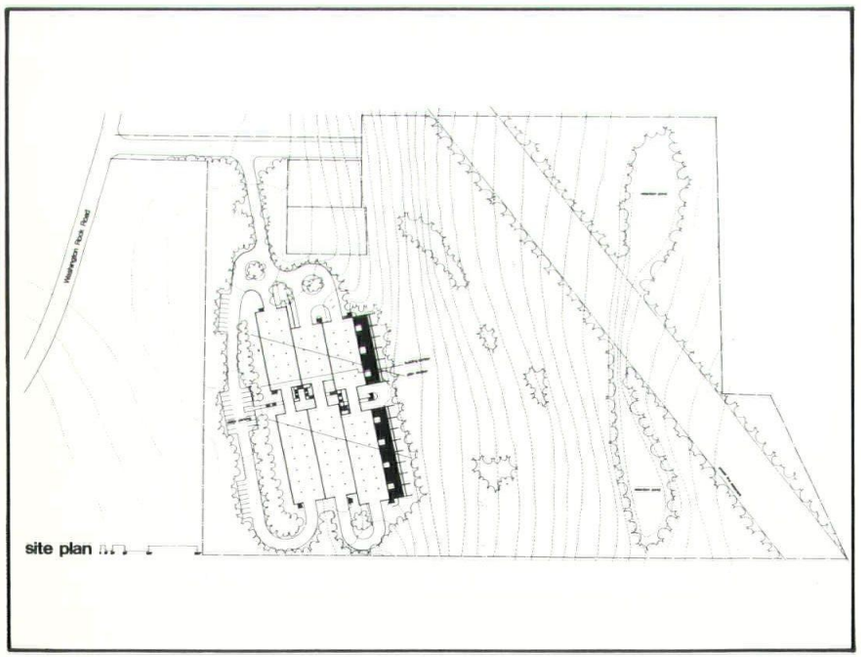
Greenbrook Village Condominiums

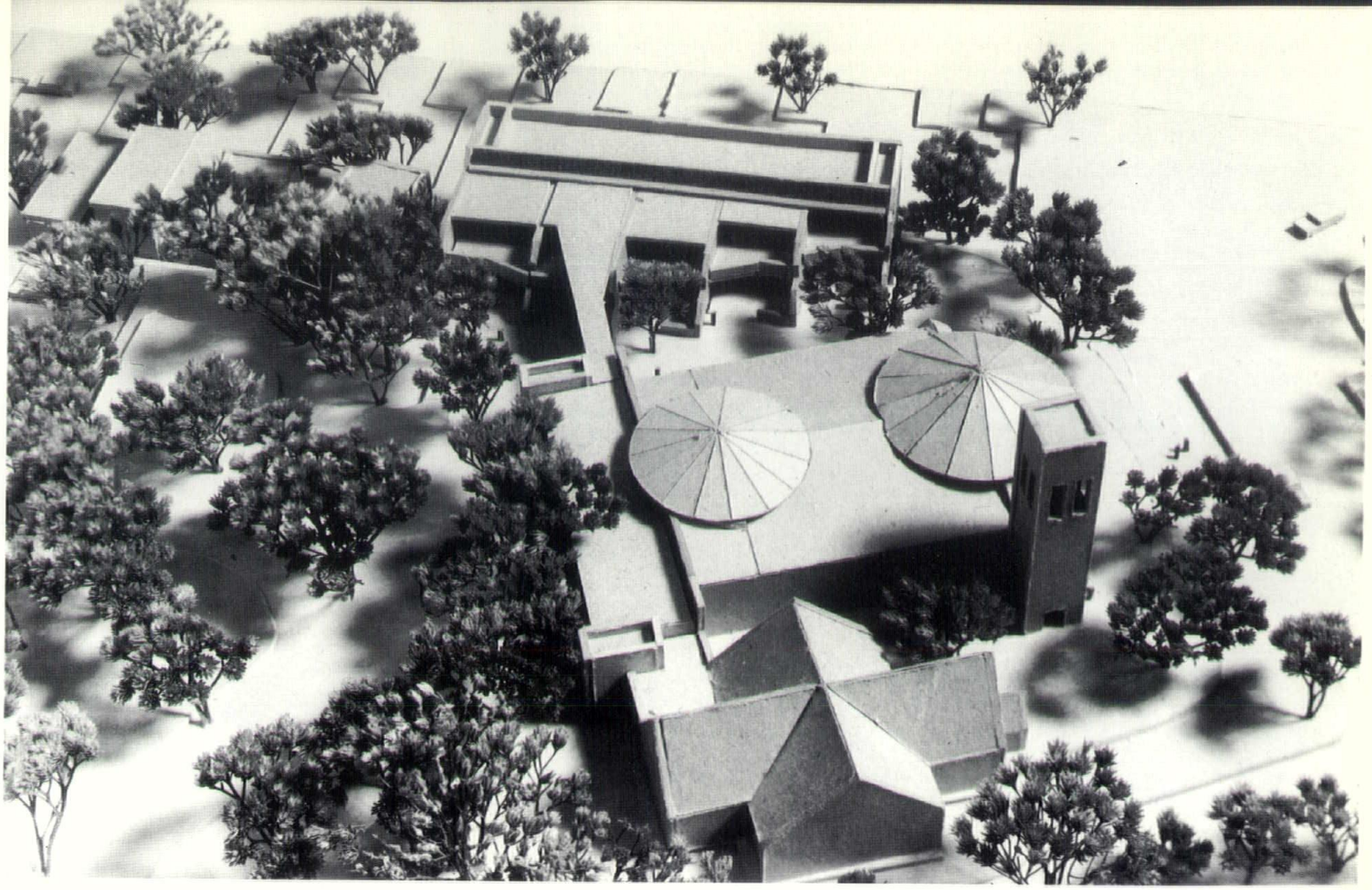
Greenbrook Township, N.J.



Architect:
J. ROBERT HILLIER, AIA
Princeton, N.J.
Owner: THE LANDMARK DEVELOPMENT CO.

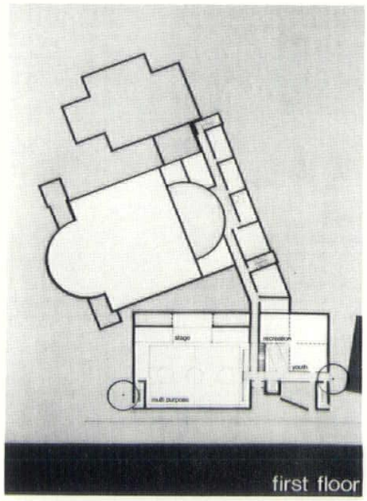
Jury Comment:
A fine architectural expression which the Jury found particularly convincing because it deals honestly with the realities of parking, access, circulation and structure inherently difficult in stepped hillside solutions. The simplicity of the design does not mask the potentially rich and expansive outdoor living environment which should result.

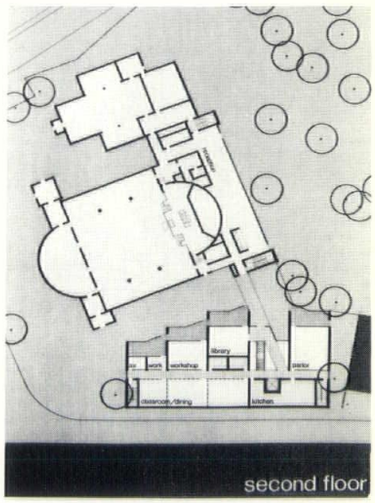


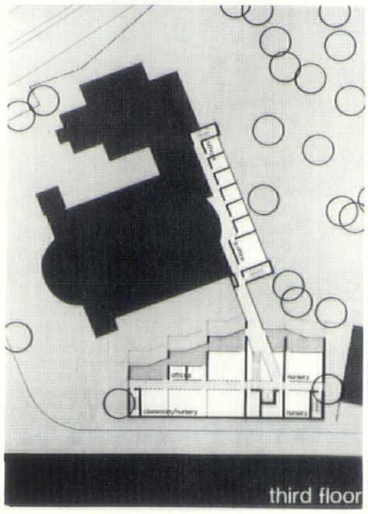


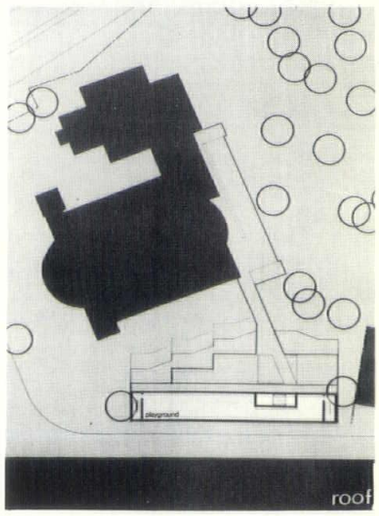
Educational and Social Facilities Morristown Presbyterian Church-on-the-Green

Morristown, N.J.









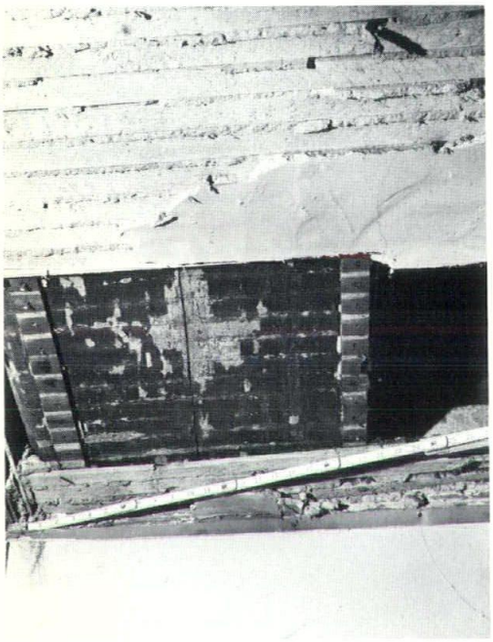
Architect:
JAMES GOLDSTEIN & PARTNERS
Millburn, N.J.

Jury Comment:
The project determinants considered and sensitively resolved in a planning and total environment sense overshadowed the Jury's concern regarding the multi-purpose room being placed vertically in relation to other spaces and functional and structural problems inherent in such an arrangement. However, the scale of space resulting from the placement of programmed elements is potentially human and comfortable.

CHARLES H. DETWILLER, JR., AIA

Photos by Joseph De Caro

1



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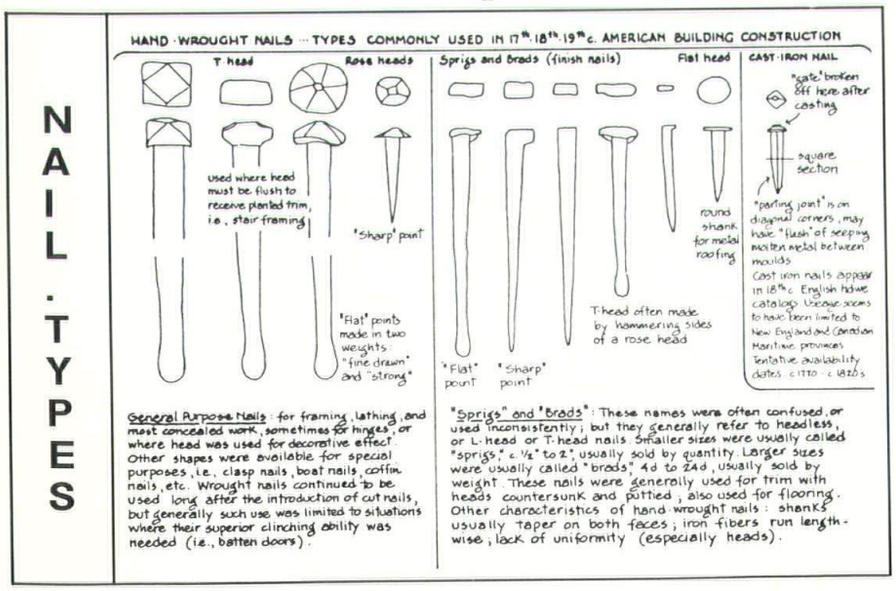


One thing that becomes increasingly apparent as a person becomes involved in Restoration work is the need for most careful study, recording and documentation before any physical work of any sort is started. The intent of "Restoration", "Re-Creation" or "Conservation should also be initially understood.

Measured drawings of existing conditions, thru the mere process of this close investigation discloses many facts that otherwise might be overlooked or erroneously assumed.

In an initial inspection of altered buildings, generally the basement or attic spaces of early structures give the best clues and will be least changed from their original forms. They will give quick and positive direction in determining the areas of new and old construction. Even if plastered over there are generally holes punched for plumbing, wiring, etc. that will disclose if there are handhewn beams, wide floor boards, old fireplace hearth headers, etc.

A frequently mistaken assumption is that because a building boasts of handhewn beams and pegged construction it is automatically 18th century. The practice of utilizing heavy handhewn beams continued well into the 1860-70's in many rural communities. It is also equally erroneous to conclude that because a timber is sawn it is not necessarily of an 18th century catagory. Many sawmills existed in this country in the 1690's, and pit and mill sawn timbers were frequently used in many of the earliest dwellings.

Each building and locality must be studied and approached completely on its own components and background.

In dating buildings, the most positive method is in documentation thru deeds and town records. Caution must still be taken in this regard, because of the confusing early practice of moving houses. The number of buildings moved in the latter part of the 18th century and early 19th century is staggering, and appeared to be quite commonplace.

Incredible as it may seem, there are records of house frames constructed from timbers cut, fit and formed in New Hampshire and shipped great distances to their final place of erection. A similar case is documented showing payments to a Gersholm Frazee in 1790? at Scotch Plains, N.J. for the constructing and shipping the framing for a house constructed in New

1. South end elevation of old 17th Century house in Clark, showing the garrison overhang, covered with modern building materials, concealing the ancient underlayment of original construction. Also the old field stone basement and "cattle door" built into the side bank of the hill.
2. Detail showing old gunstock posts and edge of champhered beam uncovered in old house in Clark. Note the various layers of wallpaper, wallboard, and lath and plaster which have been taken off with great care in uncovering this basic construction.
3. Large summer beam 20 inches wide spanning center of the house, uncovered, showing the champhered edges and original milk and lamp black paint.

Restoration & Preservation Procedures

This is the fourth of a series of four articles by Mr. Detwiller on Preservation of Historic Buildings. Mr. Detwiller writes from extensive experience in the field of preservation. Some of his restoration work include the Drake House-Plainfield Museum, the Stage House Inn of Scotch Plains, and the Friends Meeting House in Plainfield. Mr. Detwiller also lectures on Architectural Styles of the Past for the Society's Adult Education Program.

York City. It is possible, the old 17th Century Smith house in Clark, N.J. which bears all the characteristics of a unique and very early New England style framing, may have been fabricated elsewhere. Here are Gunstock posts and champhered beams, fitted and finished with extreme care, not found in any other old buildings in the area.

Occasionally a corner stone or cast iron fireplace fireback, inscribed with date, or bricks set in a date pattern will give a clue to a building's age, but not always accurately, as it may be a fragment of an earlier building incorporated in later construction for sentimental reasons. Nothing is *less* reliable than local folklore and it should be discounted, unless thoroughly documented. Old maps are helpful and many of the early ones have actual sketches showing the outline of the building which can be most helpful in determining its original forms and show if altered. Occasionally another method used in dating is the study of annual rings on cross sections of heavy framing timbers matched against the timbers of buildings in the same locale where the date of construction is known. There is also the highly technical "carbon test" by burning.

Before restoring or "removing" any parts of a building, certain basic decisions must be made as just how far to go. Frequently the changes and alterations of later periods can be as important to preserve as the earlier structure beneath its altered veneer. Also, the possible productive uses of space in additions and alterations may justify their remaining.

In attempting to get back to the basic fundamentals, the process of "skinning down" is both exciting and challenging. Great caution should be exercized in proceeding with extreme care in not damaging anything removed, and in particular, anything underneath what is being removed. Often old pieces of the original trim will be found; so each piece should be carefully examined and recorded before disposing of it. A well-meaning pry with a crowbar or nail cutter can cause havoc with old plaster, or carved woodwork concealed beneath. Even the removal of wallpaper should be done in layers, if possible. Early wall coverings may be discovered and beneath the bottom layer, plaster may show original colors of paint, even wall stencilling, or a mural.

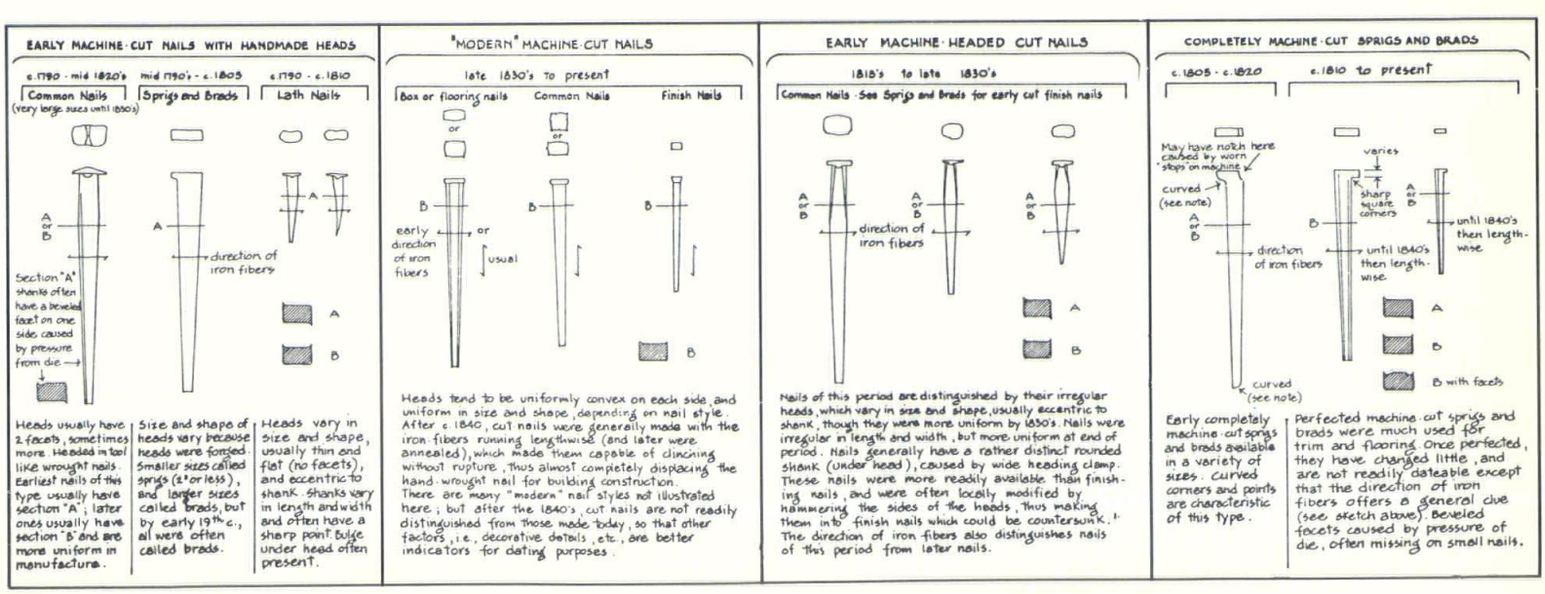
Probably one of the best indicators of times of construction or alteration are the nails used. Earliest nails in 17th and 18th century were crude hand cut and forged with little uniformity in size or shape, most had what is often referred to as the rose head, a rough round form forged on an anvil. Later the hand cut nail in a "7" configuration was used as a time saver to the blacksmiths and adapted as was the transitional nail of the 1790's, uniformly machine cut prong but with a hand forged head. The cut nail, mass produced (like our flooring nails of today), came into use around 1830, and the present-day round-wire nail as early as 1880.

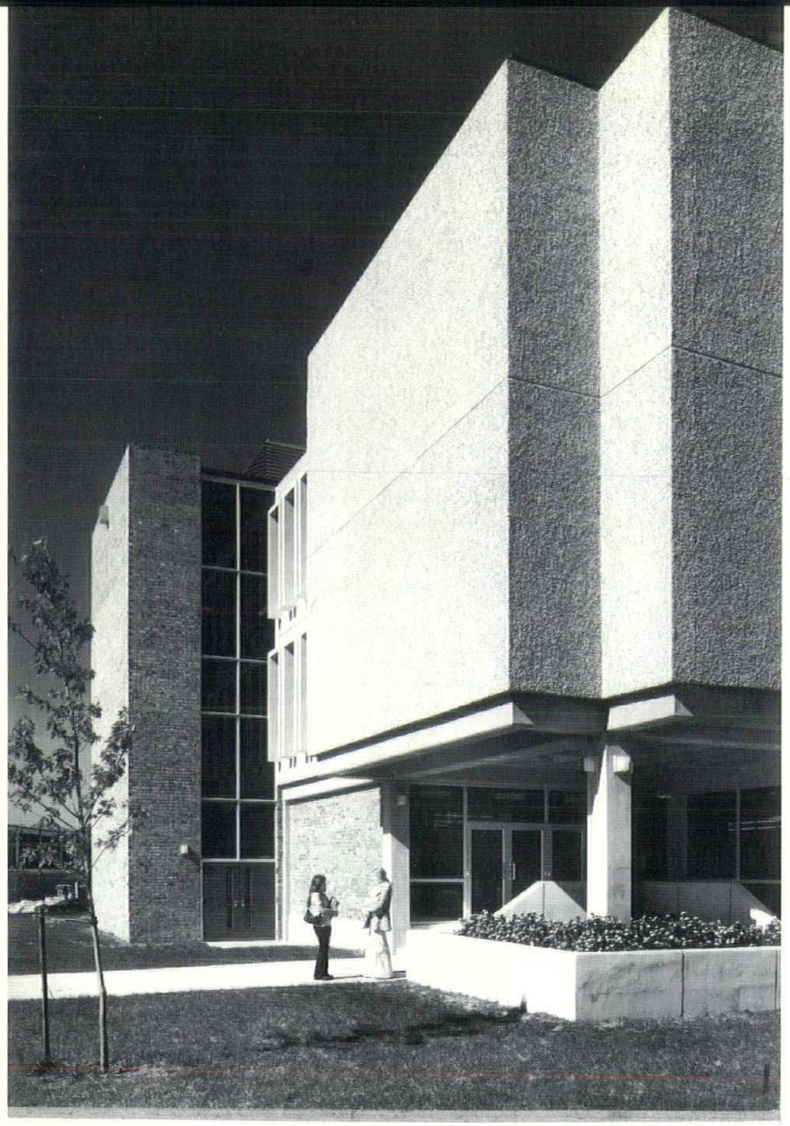
Types of doors and hinges can also help in establishing general building dates. Care in their use according to period should be taken in their replacement. Also, consideration should be given to the economic status of the house builder and the importance in location and function of the door. Earliest doors were of batten type, made of several large boards secured with 2 horizontal battens fastened with clinched Rose-headed nails. Earliest of these doors show the hand plane marks like slight ripples when the light hits them. Later these doors would be often reused in the less glamorous areas of attic and basement. The strap hinge persisted in "ordinary" doors well into the early 1800's with the butt hinge arriving with the "Clipper Trades" around 1760, and were used on the later, "paneled" doors. Earliest paneled doors are easily distinguished from the later ones by the heavy raised panel extending beyond the plane of the styles around them. The back of these doors were flush with the sticking and had the characteristic bead at the joints; as did the early batten. The early paneled doors were referred to as "Christian" doors because of the cross formed in the sticking, and were of 6 and 8 panels.

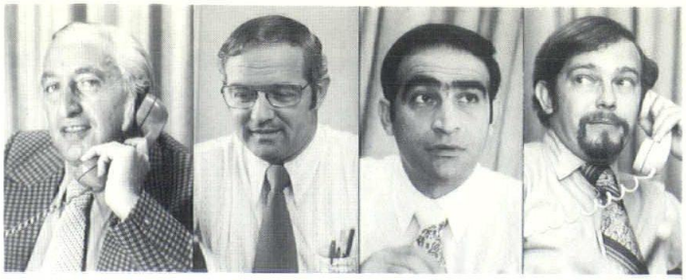
In the Greek Revival 1810-30's, long 2-paneled doors were the mode, with the panel recessed and flat, secured with moldings, and the back of the door flush. This was also the beginning of use of white Porcelain and "Bennington Ware" doorknobs, cast iron hinges and surface mounted box locks.

Summarizing: If possible, in restoring or conserving, leave as much as possible of the original untouched, putting back elements matched as closely as practical. New functional needs should be honestly approached; such as kitchen, baths, and can be often put in a new addition and not violate the old buildings — hopefully added with a sympathy and feeling of conformity with the old design, but a frank and honest addition.

The apathy of the architectural profession in general toward Historic Preservation is unfortunate. Not in the way of chastisement, but more in the spirit of a plea for a more sympathetic understanding, this last of this series is dedicated to the hope that some guides to procedure and appreciation for this field may be achieved. We all feel the importance of a respect for the environment. The impact of new buildings in relation to landmarks of the past is as necessary as Frank Lloyd Wright's credo of fitting his creations into the landscape. Architects as professionals are regarded as having a special cultural training and background which should not exclude a respect and understanding for the cultures of past generations from whose efforts much of the technology of the present has evolved.







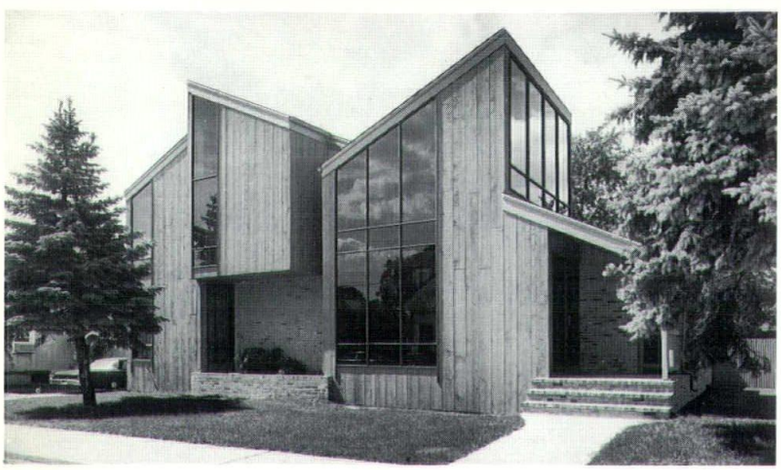
D'ANASTASIO LISIEWSKI TARQUINI LISZEWSKI

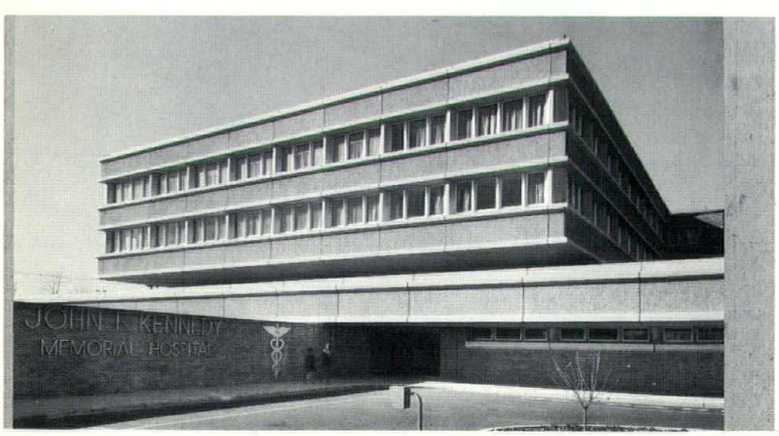
D'Anastasio—
Lisiewski and Tarquini, AIA

"A good design exhibits basic characteristics as a simple, strong and imaginative expression of a concept, resulting in a unified whole; and as a self-imposed discipline evident in the choice of structure and materials, and a considered regard for the place of a building.

Through analysis of the requirements of the client, the community, and the facility itself, in terms of aesthetics, economics, technics, land use, and, when necessary, market feasibility are each major considerations of design. The process of design must therefore be both a learning and a teaching experience, yielding new information or confirmation of existing ideas on man's relationship to his environment; his ability to mold, his willingness to yield to, and, inevitably, his capabilities in making compromises with the surroundings.

The end result should be a building which speaks in and of itself. The design should illuminate the necessity of the building's existence, the aspirations which it accomplished and the restraining and generating factors by which it was realized."





Office Profile

Office Profile

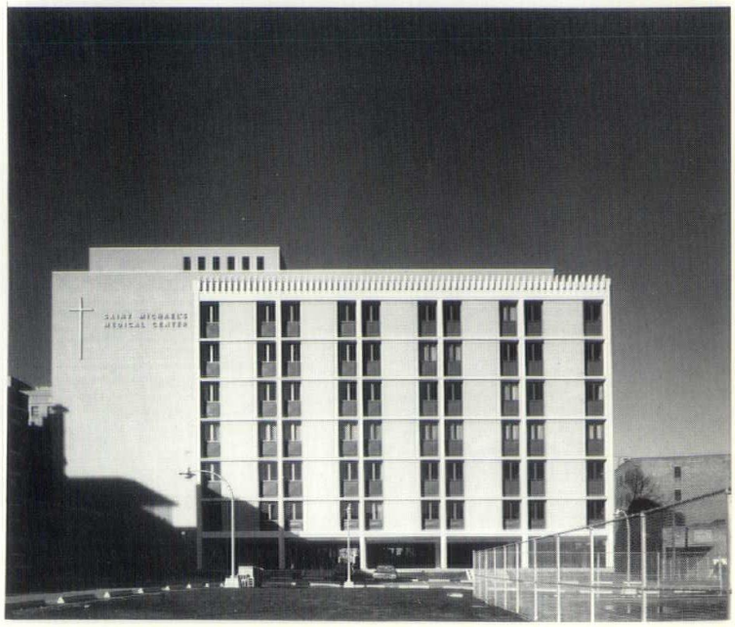
"The architectural practice of Philips-Kaufman and Associates has been characterized by the continuing loyalty of its educational, corporate and hospital clients. The firm's large volume of repeat commissions has been earned by its philosophy of "Commitment-Perception-Execution".

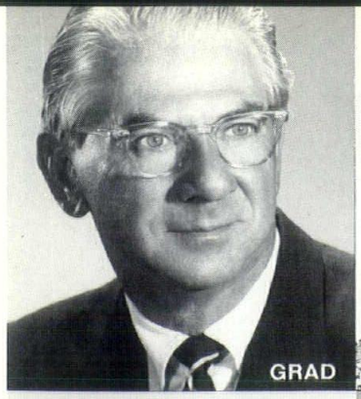
Partners Chester H. Philips, AIA, and Brooks D. Kaufman, AIA, consider their personal involvement in client needs and objectives to be the key to their successful practice. They believe that only the individual professional's sense of responsibility toward the project can meet the functional, economic and aesthetic challenges of the firm's projects.

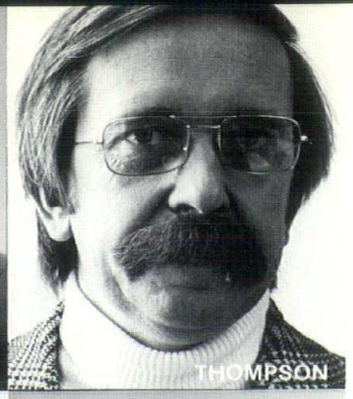
This concern has established a climate of personal relationships which has generated the firm's expertise in wide-ranging aspects of the educational process, health care technology and corporate management practices. A thorough awareness of the client's posture invariably sets the stage for architectural and engineering decisions.

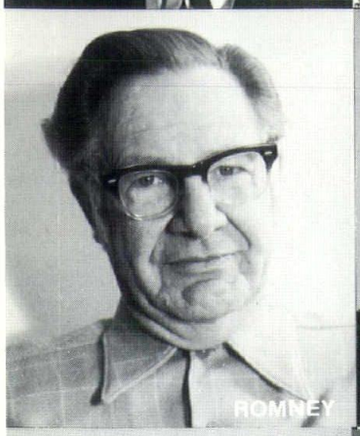
Ultimately, this personalized commitment pervades the performance of the Philips-Kaufman and Associates 30-man staff. Concern for excellence in design, accurate and complete contract documents and efficient, cost-conscious construction complete the firm's equation for achieving its professional goals."

Philips-Kaufman & Associates




GRAD

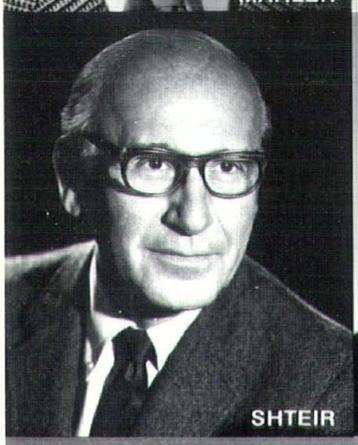

THOMPSON


ROMNEY

JANDL

MAHLER

DeMARTIN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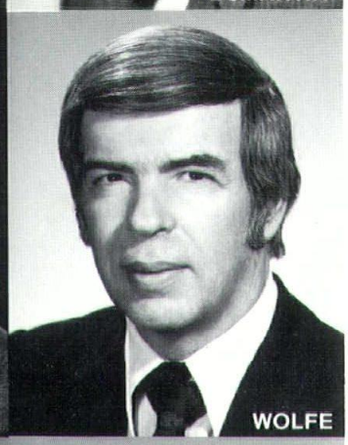
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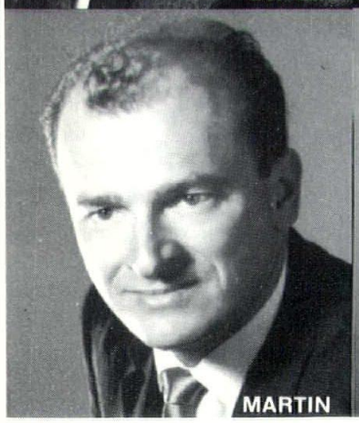
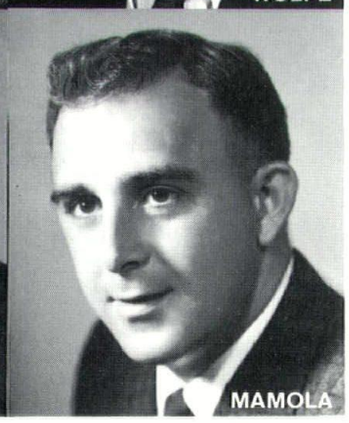

MARTIN


MAMOLA

People

Bernard Grad, FAIA, and *Harlyn Thompson,* AIA, have been appointed by Newark Mayor Kenneth A. Gibson to the Newark Preservation and Landmarks Committee.

Hugh Romney, AIA, was elected Chairman of the National Institute for Architectural Education in New York.

Henry A. Jandl, FAIA, was appointed by the Roman Catholic Diocese of Trenton as an Architectural Consultant to their Art & Architecture Committee.

Harry B. Mahler, FAIA, was elected chairman of the Montclair Redevelopment Agency.

Eugene A. DeMartin, AIA, was named "Architect of the Year" by the N.J. Subcontractors Assn.

Jacob Shteir, AIA, was re-appointed by ex-Governor Cahill to another five-year term on the Construction Safety Council.

C. William Wolfe, AIA, Burlington architect, has been credited as a major contributor to The Gallup Polls of Attitudes toward Education 1969-1973, a book published by Phi Delta Kappa, Inc.

Merrill J. Martin, AIA, of Saddle Brook, and *Ross R. Mamola,* AIA, of Ho-Ho-Kus, have been appointed to the Environmental Design Committee of the Hackensack Meadowlands Development Commission, as consultants in the layout and design of structures and open space.

Howard Leroy David, AIA, was elected to the Borough Council of Pitman.

Elizabeth Reilly Moyahan, AIA, of Princeton, has been appointed Visiting Professor of Architecture at the School of Architecture, University of Utah, for the spring quarter.

William A. Rohan, AIA, opened his own office for the practice of Architecture at 207 Hamburg Turnpike, Bloomingdale, N.J.

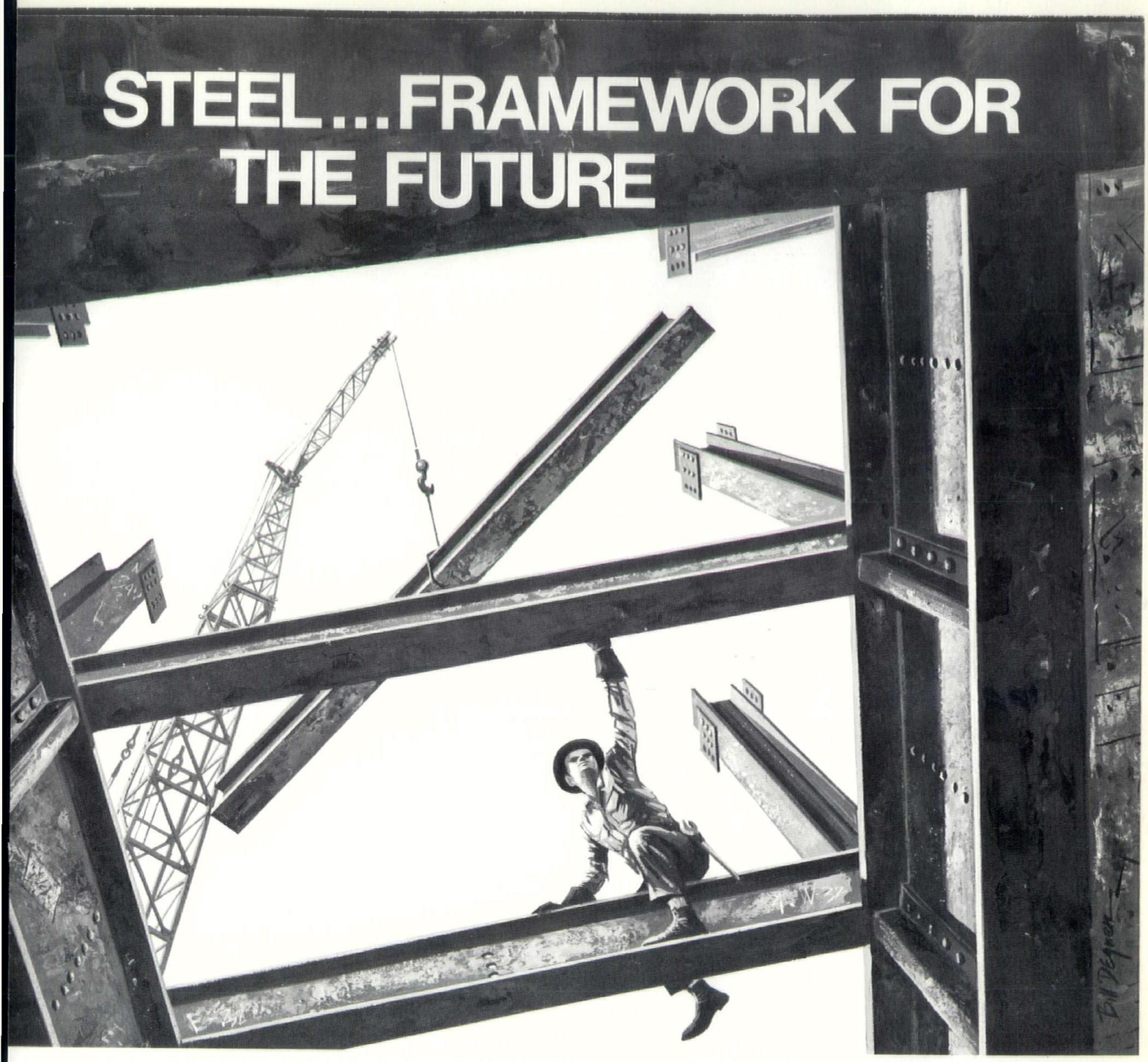
Bottelli Associates, Planning & Design Consultants of New York, and Bottelli & Martins, Architects of Maplewood, have joined to form a new firm, Bottelli Associates at 26 Columbia Turnpike, Florham Park.

C. Harvey Convery, AIA, and Robert R. Cueman, FAIA, announced a change in the firm name to Convery Cueman Balsamel Longo. James V. Balsamel has been an Associate member of the firm since 1965 and a partner since 1968. Dominic A. Longo has been an Associate since 1968, and a partner since 1970. The office remains at 137 Summit Ave., in Summit.

Sandford Furman Associates announced the formation of a new partnership, Furman-Ford Associates. The office remains at Two Dean Drive in Tenafly.

Scrimenti, Shive, Spinelli and Perantoni is the new name of Somerville's oldest architectural firm, formerly known as Scrimenti, Swackhamer and Perantoni. Their address remains the same: 350 Grove St., Somerville.

Imhof & Edwards relocated their offices to 2281 Brunswick Avenue, Trenton, N.J.



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